TWENTY ØNE PILØTS ON TOUR!
HUMONGOUS LIVE REVIEW!

YOU ME AT SIX
WHO IS JOSH RAGING WITH INSIDE?

KERRANG!

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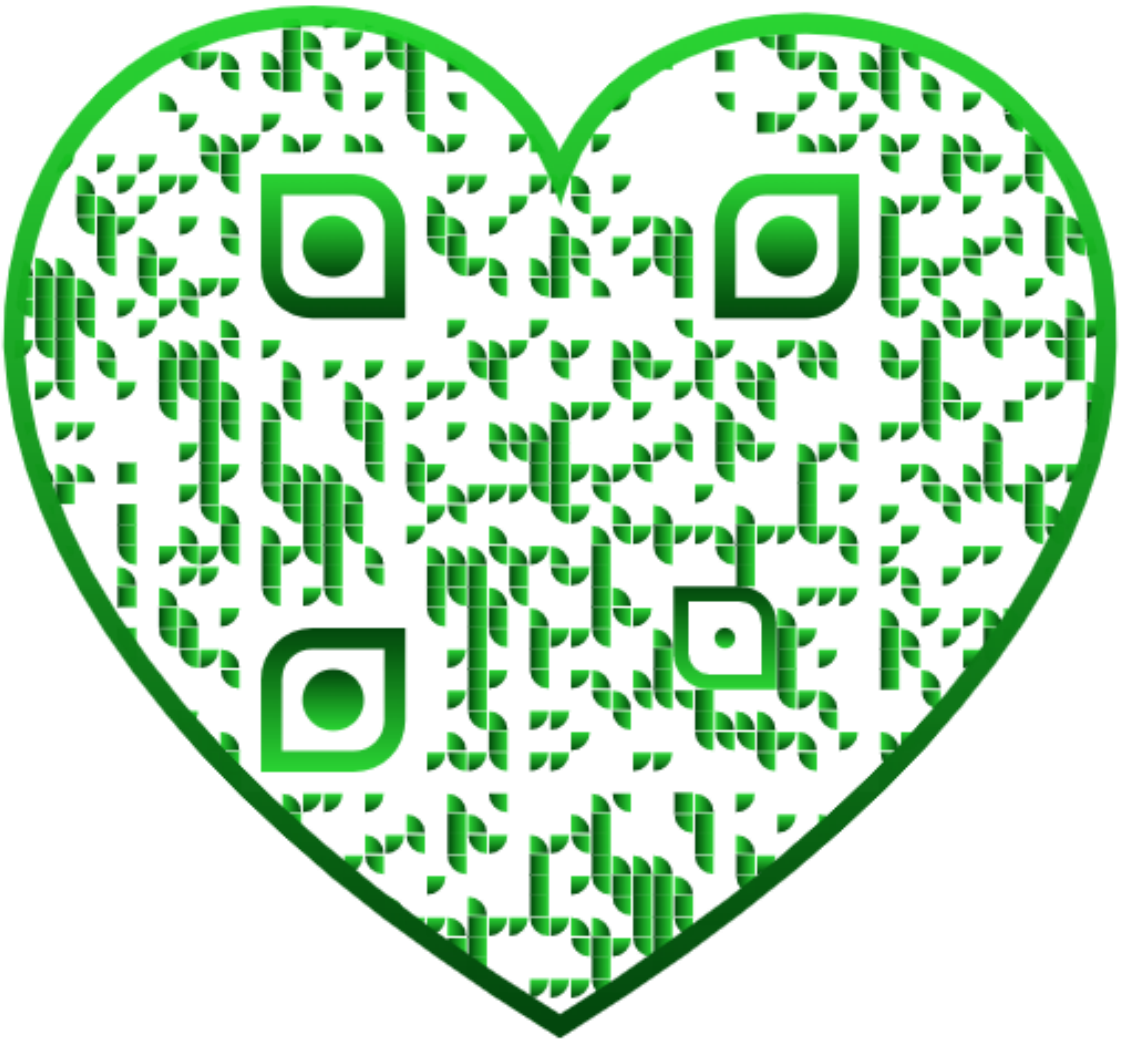

NEW FOUND GLORY

1997 20 2017

YEARS OF

POP PUNK

NFG

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28/09 **NEWCASTLE** O2 ACADEMY
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STICKS & STONES / CATALYST

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02/10 **LEEDS** O2 ACADEMY
STICKS & STONES / CATALYST

03/10 **NOTTINGHAM** ROCK CITY
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CONTENTS

ISSUE 1656 FEB 04, 2017

HELLO, READERS, and welcome to this week's issue, which I hope serves as a bolt of excitement and joy – a break, if you will – from a week that, emotionally, has been absolutely exhausting. Because that's what rock is, right? It's blood, sweat and tears. Something to play loud and celebrate being human. The soundtrack to good times… and bad. Even surrounded by all these lizards in sharp suits, they can never take that from us… until Trump and his cronies decide to outlaw ears. Anyway, join the resistance on p26 as we document the day rock raised its discontent. Or jump right in with the world's greatest punk band on p18, Green Day, here this week! And remember: we will overcome! Enjoy the issue.

James
EDITOR

NEWS

ON THE COVER:

Set It Off get ready to make a triumphant return to **Slam Dunk (p4)**. Plus, **You Me At Six** talk flying the flag for UK rock **(p6)**, and **Vukovi** wrestle with big, bloody snakes in their new video **(p7)**.

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ON THE COVER: We hop aboard **Green Day**'s Revolution Radio Tour **(p18)** for a taste of the arena spectacular coming to the UK this week, join rock's march against **Donald Trump (p26)**, find an all-new **Deaf Havana (p38)** and rummage around **The Menzingers**' lyric book **(p40)**. It's been quite the week, we're telling you…

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ON THE COVER: The Skeletøn Clique gathered in their thousands for **twenty one pilots**' New York mega-gig **(p44)**, and K! was there to hang out with them. Closer to home, we hit the seaside with **Beach Slang (p48)**, and had our heads ripped off by **Oathbreaker (p49)**.

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There's been a disturbance in the Force, and **Galactic Empire (p56)** are here to quash any rebellions…

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Find out why their latest member Is a lamppost called Boris

COVER PHOTO: PAUL HARRIES CONTENTS PHOTO: ANDREW LIPOVSKY

NEWS

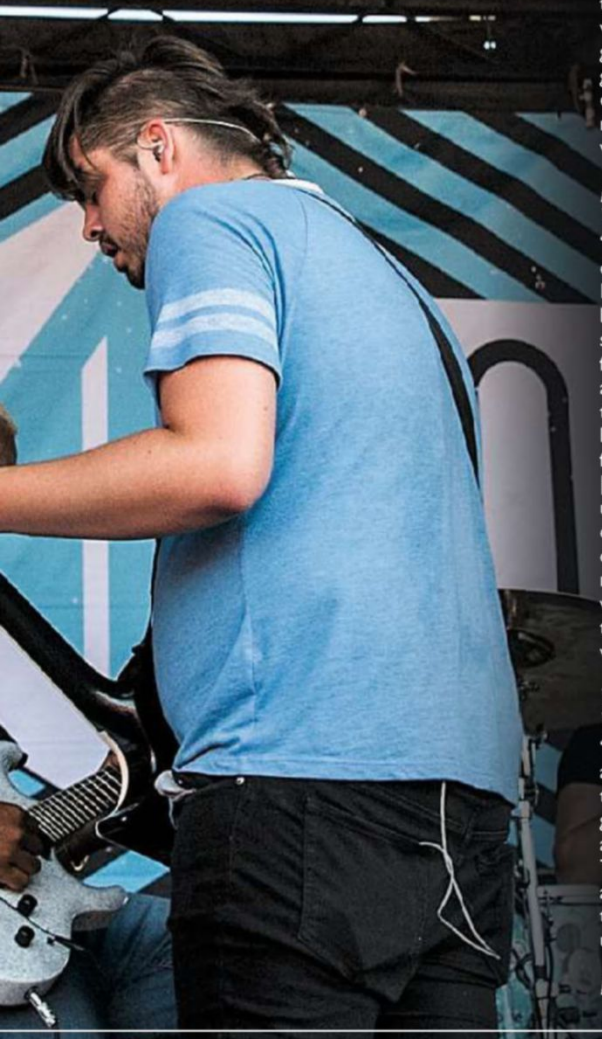
Is it a bird!? Is it a plane!? No. It's just Cody Carson. Sorry

READY. STEADY. SET IT OFF

LAST TIME **CODY CARSON**'S CREW PLAYED **SLAM DUNK**, IT WAS IN CIRCUMSTANCES MOST BANDS PRAY THEY'LL NEVER GO THROUGH. NOW THEY'RE BACK FOR 2017, AND LOOKING FORWARD TO A TRIUMPHANT FUTURE...

THE BIG PICTURE

FEAST YOUR EYES ON NEWS!



AMAZING NEWS, GUYS! Set It Off, the Tampa titans led by the charismatic Cody Carson, are confirmed for Slam Dunk 2017. It's going to be a blast – not only that, but it's a chance for a band who've been through the mill to finally get their dues. Because when Set It Off walked out onstage at their first night of Slam Dunk 2015 in Leeds, they had no idea what the next 45 minutes would entail. Just a few days before that show, then-bassist Austin Kerr was facing accusations of misconduct with underaged fans, and the band swiftly made the decision to move on without him. Here Cody reflects on those troubled times – before looking forward to this year's ultimate pop-punk party…

HEY, CODY! WHAT WAS GOING THROUGH YOUR MIND BEFORE PLAYING THE SLAM DUNK SHOWS IN 2015?

"We parted ways with Austin literally that *week*. It was a really scary time for us – we had to send him home, but we were also getting threats. People were saying they were going to egg or fight us and it was really scary. That first show without him onstage, we were hoping it would turn out okay and still wondered whether we'd get some shit, even if the guys left in the band didn't do anything. I'm pleased we removed him because it was the opposite reaction."

"I WANT TO BARE MY SOUL ON THE NEW ALBUM"

CODY CARSON

IT MUST HAVE FELT VERY STRANGE…

"The first time without him was always going to be different for us, but the chemistry was still there. I'm so proud of how fast we were able to recover, because *that* is what makes a band. If you're in any sort of entrepreneurial avenue in life, you're going to fall down fucking hard. A lot of people take that fall as a sign to give up, but I see it as a way to learn how to get back up. We've had lots of falls and knocks, but I'm proud to say we always stand up and move forward. We'd been in a band with that person [Austin] for years and years, but instead of giving up, we went out there and made it work. Nothing could stop us from playing those shows. It was one the most inspiring moments in our career for me – looking at my brothers next to me and seeing we were still here playing that festival after working through all of that shit. I was terrified going in, but I was proud coming out."

WE'RE PSYCHED TO SEE YOU PLAY AGAIN. WHAT CAN WE EXPECT FROM YOUR SET?

"Man, I'm so excited to be coming back because it always feels like the most fun festival I've ever been to. Obviously, from a friendship perspective, it's really great to hang out with the other bands – but as far as playing, the atmosphere is so live and energetic. That's what we feed off. So this year, our intentions are to leave a lasting impression with everybody so they keep talking about our set… If you come check us out, we'll make sure you have a good time."

HAVE YOU STARTED WORKING ON THE FOLLOW-UP TO UPSIDE DOWN?

"We've just started writing, though we never go in with a plan. All we want to do is write the best songs we can with no genre restrictions or anything like that. I wouldn't be surprised if there are some new styles explored on our next album – I don't imagine us going back to how our older records sound, to be completely honest. I grew up listening to pop-punk, as well as mainstream music and R&B…"

IS IT HARD TO BLEND ALL THOSE STYLES?

"When you play in a band like ours, it's a scary thing to deviate from the past. Pop-punk can have rigid rules about who you *have* to be, what's allowed and what's not allowed, but as a writer I want to write with influence from *everything* I listen to… That's the most liberating feeling in the fucking world. If you step outside the lines and take that risk, what happens? Don Broco do a fantastic job of that."

DO YOU EVER THINK POP WILL OVERTAKE YOUR ROCK ELEMENTS?

"It's totally possible, but we try not to think in terms of genres. At the end of the day, we're a band. I don't think there'll ever be a day where the guitars are *gone*. We can write a song with any instrument, but it's about the arrangement. On a CD, you might hear things that are more synth or piano-based, but live we try to take those lines and make a guitar part or bassline. If you go in with two guitars, drums, vocals and only write with those instruments, you're putting yourself in a box, while if you can write different styles with different instrumentation, then the world is fuckin' yours! We are willing to do that, seeing how we can make it all work live and rearrange it so it's even more exciting."

YOU ALWAYS SEEM PRETTY CONFIDENT – HAVE YOU ALWAYS BEEN LIKE THAT?

"One thing an artist always struggles with is having the guts to be *yourself*. That's why I really love Eminem – he wrote fucked-up songs that messed with people and pushed their buttons. There are a lot of expectations – what you can say, who you can be, how you talk. On our single Hypnotized, I wanted to open up about shit I was going through, but I was a bit scared it would be too personal because of how angry I was and all the swearing. When you look around bands of our style, no-one's saying it like that. But I was raised by a dad who cussed like a sailor, so now I do, too (*laughs*)! On this next record, I want to see how far I can push it – not in terms of vulgarity, but more like baring my entire soul. I want to know how open I can be without any repercussions, without telling everyone everything about my life. It's an exciting and terrifying thing when your life becomes more and more public – people look at you under a microscope and with a fine-tooth comb."

For more Slam Dunk news, keep your eyes on ***Kerrang.com!***

WORDS: AMIT SHARMA PHOTO: GETTY

Josh: a real pro at keeping his other arm from falling off

YOU, ME, A CATCH UP

YOU ME AT SIX'S EXCELLENT COMEBACK ALBUM, NIGHT PEOPLE, STORMED THE CHARTS. A TOUR IS IMMINENT. HERE, **JOSH FRANCESCHI** TALKS FLYING THE BRIT ROCK FLAG…

HI, JOSH! HOW ARE YOU FEELING ABOUT NIGHT PEOPLE GOING IN AT NUMBER THREE IN THE CHARTS?

JOSH FRANCESCHI (*VOCALS*): "We're feeling really good! We weren't really sure how things were gonna materialise for us, because we often go into situations assuming the worst. To have a mid-week Number One – our third mid-week Number One in a row – is a monumental achievement. And to end up Number Three is fantastic, and just a reflection of where we are and also where British rock music is. I would say we'll be one of very few British rock bands that have a Top Five album this year – it's great we're flying the flag."

YOU'RE ONE OF THE FEW BRITISH ROCK BANDS THAT YOU CAME UP WITH LEFT NOW…

"Yeah, even hearing that our friends in We Are The Ocean are calling it a day. The more time goes on we seem to be like that weird uncle that won't leave – he's still dancing alone in the corner somewhere. I don't know whether we should be taking a hint (*laughs*). Every time we put out an album there's a new crop of bands coming through, like Moose Blood and Creeper, which is amazing, but at the same time we look around like, 'Who are you?' It's a testament to our fanbase that they keep supporting us and giving us a purpose."

YOU HAVE EUROPEAN AND UK SHOWS IN MARCH AND APRIL… WHAT ARE YOUR PLANS UNTIL THEN?

"We're just gearing up for the madness that will hopefully ensue after that. We're bringing out Tonight Alive and Black Foxxes, so it's a great opportunity to showcase two bands we feel really strongly about."

AND WHERE ARE YOU AT WITH YOUR WAR ON THE SECONDARY TICKET SITES?

"It's ongoing… There's a lot of very passionate people that are adamant for change, and I think we just need to continue talking about it. I've spoken more about this in the past three months than I have about Night People, which is fine, because that was the purpose of doing something bigger than You Me At Six."

WHAT WAS THE HOUSE OF COMMONS LIKE?

"It was one of those moments in my life where I thought, 'Uhhh, Josh, why did you say what you said on Twitter?' But I also felt an immense amount of pride, in the sense that I was representing thousands of music fans. It definitely changed my idea of MPs and what they're about, because you've got people who spend four nights a week away from their family because they want to make a difference. That really made me think, 'If we can do this with ticket touts, why can't we do stuff with the right people, on a global warming level, and an animal agricultural level?' Who knows? Before you know it I'll be like Leonardo DiCaprio and getting the UN Messenger of Peace title (*laughs*)."

AND WHAT ABOUT YOU CALLING MR. ROBBIE WILLIAMS 'GREEDY' FOR SELLING HIS TICKETS ON SECONDARY SITES?

"I remember getting calls from people being like, 'Just in case Robbie responds, is there anything you'd like to say?' And I was like, 'What Robbie Williams thinks of me is really not a fucking issue. What he should be more worried about is what the thousands of exploited fans think of him.' So I'm waiting for him to hit me up, and I'd love nothing more than to sit down with him and be like, 'What are you doing?' The thing that pissed me off was I discovered his management had signed a petition that said they deplore 'the increasing industrial-scale abuse and insider exploitation of tickets for music', and I thought, 'You bastard! You *BASTARD*!' You literally just put your name on something, and the first chance you get to mug people off, you've done it. You said you'd do something for a bit of good press, so [everyone would] be all, 'Oh, Robbie Williams, we fucking love Robbie Williams,' and actually you're a prick. Period."

"WHAT ROBBIE WILLIAMS THINKS OF ME IS REALLY NOT A FUCKING ISSUE"

JOSH FRANCESCHI

You Me At Six *tour the UK in April – see the* ***Gig Guide***

WORDS: JENNYFER J. WALKER PHOTO: ANDY FORD

THEY SAID WHAT?

"I JUST LEFT MY THERAPIST'S OFFICE. PRIORITISING YOUR MENTAL HEALTH IS CRUCIAL SELF-CARE. DON'T BE ASHAMED"

HAYLEY WILLIAMS

ONCE *MACHINE HEAD*

Recent Fresh Blood stars **Once Human** – featuring Logan Mader, former guitarist in **Machine Head** – have announced they'll be covering MH classic Davidian as a bonus track on their forthcoming second album, Evolution, due on February 10. Cool!

NEW FOUND ALBUM

New Found Glory have officially announced their new album – their ninth – will be called Makes Me Sick, and will be released on April 28 via Hopeless Records. The pop-punk pioneers teased their record using Morse code messages on Twitter, before deleting them, and then posting a photo of them filming a video for new song, Happy Being Miserable.

SNAKES ON A BAND

VUKOVI ARE ONE OF OUR FAVE NEW BANDS, AND THEIR LATEST VIDEO IS SNAKE-TASTIC! AS SINGER JANINE SHILSTONE EXPLAINS…

WORDS: SIMON TOUNG

IF YOU'VE been paying attention, you'll have noticed we've been championing Vukovi for some time now. Why? Well, they're one of the most exciting new bands we've heard in ages. Sort of like Paramore after eating loads of fizzy sweets. Now, the four-piece – vocalist Janine Shilstone, guitarist Hamish Reilly, bassist Jason Trotter and drummer Colin Irving – are set to release their self-titled debut album on March 10 and hit the road the same day, beginning with a show at Glasgow's King Tut's.

But before we find out more about their upcoming record next week, we caught up with Janine to talk about their new video for the album's opening track, La Di Da. Argh! There's snakes in it!

YOUR NEW VIDEO… BIT CREEPY, INNIT?

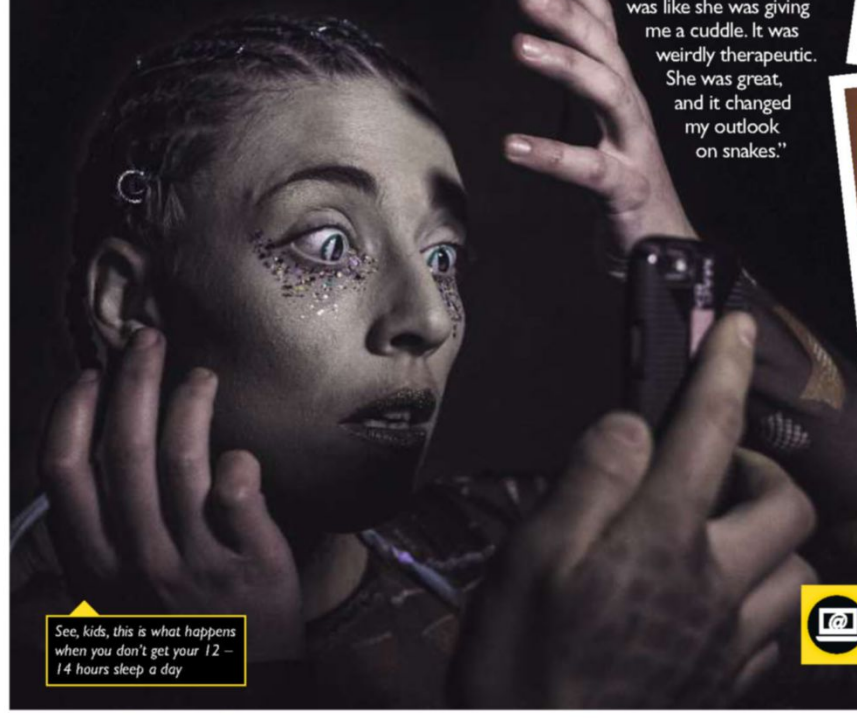
JANINE SHILSTONE (*VOCALS*): "It's a representation of my subconscious mind, almost like a nightmarish theme. The snake you see sort of represents a demon. There's a point in the video where paint comes pouring down and I'm screaming and laughing. With a song like La Di Da, it has a schizophrenic character to it. Sometimes it feels quite vulnerable, sometimes it feels quite strong."

HOW EASY IS IT TO GET A SNAKE ACTOR THESE DAYS?

"You'd be so surprised. I put something on my Facebook about needing a snake for the video shoot, and I was spoilt for choice."

WHAT WAS YOUR SERPENT CO-STAR LIKE TO WORK WITH?

"She was a six-foot boa constrictor called Honey. I didn't know the owner personally, but knew him through a friend. He turned up with her in a big plastic box and I was like, '*Nope*!' It was my idea, so I had to do it. I'd never seen a snake up close before. I tensed up and couldn't do it. It took 20 minutes to watch her, then I started stroking her. I plucked up the courage to hold her. It was really sweet; she slithered down my arm and rested her head on my hand. It was like she was giving me a cuddle. It was weirdly therapeutic. She was great, and it changed my outlook on snakes."



See, kids, this is what happens when you don't get your 12 – 14 hours sleep a day

We don't like the fucking look of this latest Casio

Check out **Vukovi**'s video for La Di Da now on **Kerrang.com**

3 DOORS CLOWNS

Why did **3 Doors Down** play Trump's inauguration? "They come from conservative families," explained their business manager to Vice. "When Obama got elected, [3DD singer Brad Arnold] said, 'Please don't talk to my father about Obama, because he thinks the world has ended.' He was just as horrified and depressed about Obama as many are about Trump." Urgh.

THIS IS A TRIBUTE

Longtime **Motörhead** drummer Mikkey Dee, now the sticksman for German titans Scorpions, has said in an emotional interview with BackstageAxxes.com that "every snare hit I do from now on will be a small tribute to my friend Lemmy". He went on to say, "It's unbelievable – a full year [since his passing]. He's up there, or down there, or wherever he is. And hopefully he enjoys what I'm doing." Knowing how much Lemmy loved the Scorpions, we're sure he does, Mikkey…

THEY SAID WHAT?

"I PROPOSE THAT ANY TIME THE NAME 'TRUMP' IS INTRODUCED INTO CONVERSATION, IT SHOULD BE FOLLOWED BY AT LEAST 10 SECONDS OF LAUGHTER. YES?"

BRENDON URIE

MAD PROPS

CATCH **AVENGED SEVENFOLD** ON THEIR UK TOUR LAST MONTH? YOU MIGHT HAVE SEEN THEIR GIANT ASTRONAUT. COOL, WASN'T IT? THEY'RE NOT THE FIRST BAND TO BRING A BIG TOY TO THEIR LIVE SHOW, MIND…

BANDS LOVE incorporating outrageous stage props into their gigs. It's a chance to complement their songs with lavish aesthetics, and partly to give their fans stuck at the back of an arena show *anything* to look at. Take Avenged Sevenfold's recent UK shows in support of their latest album, The Stage. Were you there? Did you fall over when the band played Planets and that massive astronaut floated above the stage? It got us thinking, what are the 10 most audacious stage props ever used in the name of rock'n'roll entertainment?

Spinal Tap's Stonehenge was number 11, obvs…

METALLICA – DORIS

Metallica's late-'80s Damaged Justice tour lasted a gruelling 13 months. Echoing …And Justice For All's artwork, the band's stage set featured a gigantic statue of Lady Justice, complete with blindfold, scales and a sword. During the climax of the title-track, the statue – or 'Doris' as it was nicknamed – would fall to bits as some sort of metaphor for the U.S. judicial system. Like all marble sculptures, each part would explode with a shower of sparks, and it looked cool as fuck.

RAMMSTEIN – EVERYTHING BUT THE KITCHEN SINK

With the help and expert guidance of Berlin-based special effects team FFP, Rammstein deliver the most pyro-laden show you'll ever see. If you're into giant, foam-shooting penis guns, cooking pots big enough to boil a keyboard player, flame-shooting wings and explosive bows and arrows, then the Teutonic titans have all bases covered. Which they'd also douse in oil and set on fire, given a half a chance.

MÖTLEY CRÜE – THE 'CRÜECIFY' DRUM ROLLERCOASTER

On December 31, 2015, Mötley Crüe played their final show at the Staples Center in Los Angeles. For their last hurrah, drummer Tommy Lee strapped himself into a rotating kit attached to two metal tracks. The 'Tommy Coaster' reached a height of 60-feet above the stage, before breaking and leaving the drummer suspended upside-down. "It looks like the rollercoaster is broken, well fuck the rollercoaster!" yelled the embarrassed sticksman. The malfunction meant that the band's New Year's toast was put back by a few minutes.

WORDS: SIMON YOUNG **PHOTOS:** PAUL HARRIES, GETTY

AC/DC – A GIGANTIC STEAM TRAIN

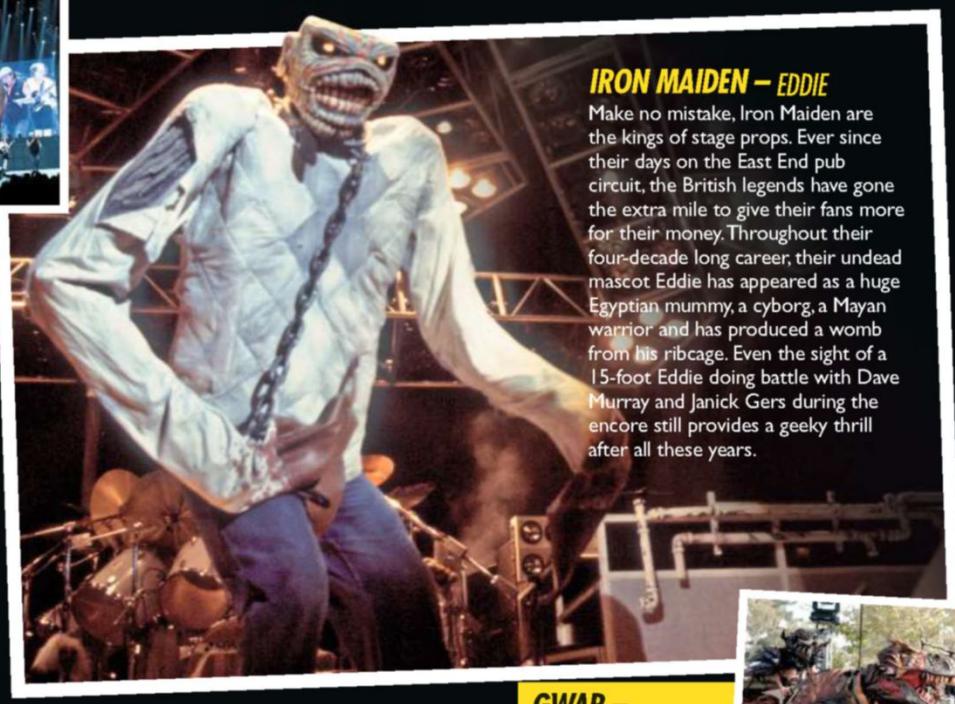
For years, the band have performed in the shadow of a cartoonish inflatable woman, mucked around on bells and set off cannons in tribute to those about to rock. But for their Black Ice tour, the band decided to build a life-size model of a train which would burst through the backdrop during set opener Rock'n'Roll Train. Their headline set at Download 2010 meant that the band had to build their own stage to house their ridiculous idea.

LIMP BIZKIT – A MASSIVE TOILET

In 1998, Limp Bizkit's cover of George Michael's Faith became an unexpected hit. During that summer's Ozzfest, the band chose to exploit their notoriety by having a 13-foot toilet as part of their stage set, from which they'd emerge. During their shows, they'd 'flush' cardboard cut-outs of Hanson and the Spice Girls down the loo to the delight of the baying crowd. It really was a different time.

MOTÖRHEAD – A BOMBER-SHAPED LIGHTING RIG

Lemmy loved Len Deighton's 1970 air-force novel Bomber – a tale of a 1943 RAF bombing raid that went awry – so much that it inspired the title-track of their third studio album. For that album's tour, the band had a lighting rig shaped like a Heinkel He III aircraft that could 'fly' around the stage. Drummer Mikkey Dee was almost crushed by the rig during a London Hammersmith show in 1992, after the height of his hydraulic drum-riser wasn't taken into account. Oops.



IRON MAIDEN – EDDIE

Make no mistake, Iron Maiden are the kings of stage props. Ever since their days on the East End pub circuit, the British legends have gone the extra mile to give their fans more for their money. Throughout their four-decade long career, their undead mascot Eddie has appeared as a huge Egyptian mummy, a cyborg, a Mayan warrior and has produced a womb from his ribcage. Even the sight of a 15-foot Eddie doing battle with Dave Murray and Janick Gers during the encore still provides a geeky thrill after all these years.

ALICE COOPER – A GUILLOTINE

Coop is responsible for injecting a sense of theatre into rock, incorporating electric chairs, snakes, and buckets of fake blood into his macabre spectacle for over 40 years. He even had a brush with death during a 1988 show, when a mock hanging went badly wrong. One of his most iconic stage props, however, was the guillotine first used on his 1973 Billion Dollar Babies tour, built by a magician called James 'Amazing' Randi. "I've had it for over 40 years and I would never put my head in this thing," says former drummer Neal Cooper. Well, no. A guillotine is the worst place to put it.

GWAR – GOR-GOR THE T-REX

You don't see enough people wearing big dinosaur costumes onstage. Unless you've seen GWAR. As legend would have us believe, late frontman Oderus Urungus forced GWAR slaves to inject an unhatched egg with crack. Gor-Gor the evil T-Rex was born, became a bit of a nuisance, and would be impaled regularly onstage. The poor Cretaceous bastard.

MUSE – UFOS

It's hard to remember when Muse last played in front of a black backdrop. Their stadium shows have become an increasingly over-the-top spectacle and have featured giant satellite dishes, performances on floating cubes and underneath an inflatable drone. During their 2010 Resistance stadium tour, a silvery UFO – named Bernie, for some reason – would appear, with an acrobat suspended underneath. Why? Why are you even asking?

Read A7X's most insane live moments on **Kerrang.com**

PANDORA BY RAY ZELL Rayzell.com

THE OFFICIAL KERRANG! ROCK CHART

YOU ME AT SIX'S REIGN AT THE TOP WAS SHORT-LIVED, AS **BIFFY CLYRO** RE-ARRANGE THIS WEEK'S CHART. WILL **MOOSE BLOOD** HAVE THE CHEEK TO GO TOP NEXT?

	WEEKS ON CHART	HIGHEST POSITION	ARTIST	TITLE	LABEL
1	7	1	BIFFY CLYRO	Re-arrange	14TH FLOOR
2	9	2	GREEN DAY	Still Breathing	REPRISE
3	6	1	YOU ME AT SIX	Swear	BMG
4	6	4	LOWER THAN ATLANTIS	Had Enough	EASY LIFE
5	7	4	KORN	Take Me	ROADRUNNER
6	9	2	MALLORY KNOX	Giving It Up	SONY
7	3	7	MOOSE BLOOD	Cheek	HOPELESS
8	2	8	FRANK CARTER & THE RATTLESNAKES	Wild Flowers	KOBALT
9	3	9	CREEPER	Hiding With Boys	ROADRUNNER
10	4	10	BFMV	Don't Need You	SPINEFARM
11	11	1	BMTH	Oh No	SONY
12	14	2	CREEPER	Suzanne	ROADRUNNER
13	4	13	GREYWIND	Circle	SPINEFARM
14	14	5	ENTER SHIKARI	Hoodwinker	AMBUSH REALITY
15	1	15	DANNY WORSNOP	Mexico	EARACHE
16	11	6	DEAF HAVANA	Trigger	SO RECORDINGS
17	14	3	AIRBOURNE	Rivalry	SPINEFARM
18	12	13	PROPHETS OF RAGE	Prophets Of Rage	CAROLINE
19	1	19	FREAK	Nowhere	POLYDOR
20	12	6	METALLICA	Moth Into Flame	BLACKENED RECORDINGS

MARK E. OSBORNE, MOOSE BLOOD

HEY, MARK! DOES IT FEEL GOOD TO HAVE YOUR SECOND ALBUM, BLUSH, MAKING MASSIVE WAVES SO EARLY INTO 2017 ALREADY?
"It's amazing, yeah! We couldn't have worked any harder on Blush, and I believe it's the best we could've done, so we're hugely proud of it. The fact people have reacted to the record the way they have is incredible for us."

WHAT'S CHEEK ALL ABOUT?
"Cheek's about being in a relationship but not necessarily liking some people who are involved in your partner's life, in one way or another. But also reassuring each other that it doesn't affect your relationship."

THE SONG TITLES FROM BLUSH ARE ALL ONE WORD EACH. WAS THAT ALWAYS THE PLAN?
"Yeah, it was. It was a lot harder to do than we first imagined!"

CONNAR RIDD, FREAK

IS IT COOL TO BE IN THE K! ROCK CHART FOR THE FIRST TIME, CONNAR?
"It's really cool! A year ago none of this existed, so to now be in the Rock Chart is insane."

HOW DID NOWHERE COME ABOUT?
"I was jamming in my dining room for hours when I came up with the riff, which then triggered the rest of the song. My family were pissed off, though, because I didn't move from the table, so they couldn't eat their dinner. I was still going into the early hours of the morning and my dad got a bit lairy (*laughs*)."

SEE/HEAR THE OFFICIAL KERRANG! ROCK CHART!

KERRANG! TV
KERRANG! RADIO

The Official Kerrang! Rock Chart is made up of airplay across Kerrang! Radio, Kerrang! TV and specialist rock stations. The show airs on K! Radio every Saturday at 10am with Loz Guest, and also on K! TV Thursdays at 4pm. Tune in and listen up!

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FRESH BLOOD
ROCK'S BREAKING BANDS

OCEAN GROVE

FOR FANS OF: ENTER SHIKARI, LINKIN PARK, SYSTEM OF A DOWN

WORDS: SIMON YOUNG PHOTO: JAY WENNINGTON

WHO THE BEEJESUS ARE THIS LOT, THEN?

Say hello to Ocean Grove, who formed in Melbourne about six years ago. As a touring unit, there's five of them – count 'em: Luke Holmes (vocals), Jimmy Hall (guitar), Matthew Henley (guitar), Dale Tanner (bass and clean vocals) and Sam Bassal (drums). When they're in the studio, however, there's a sixth member, a technical whiz known only as 'Running Touch'. Together, they've created something called the Odd World.

WHAT, LIKE THE OLD VIDEO GAME WITH THE GRUNTING GREEN GUY?

Not quite, you geek. Ocean Grove's Odd World is a sort of umbrella term for everything the band do. "It's more of a movement which comes in several different forms: music, lyrics, art, videos," explains Luke. "I'm not sure at what point we decided to take this way of expanding our horizons. Odd World really encapsulates what we're trying to do. We're an experimental band and we enjoy exploring new sounds."

THEY SOUND QUITE SERIOUS ABOUT WHAT THEY DO...

Well, what if we told you they'd written their own 600-word manifesto? You can read it in full at Therhapsodymanifesto.com, but it's basically their public pledge to earn your respect as part of a "binding agreement". "I thought it'd be a powerful thing to ad-lib a statement from the heart about the state of affairs in heavy music and what we wanted to do," says Luke. "Heavy music has been put in a box and this is a great platform to explore different things." It may not be legally binding, but it's certainly inspirational stuff.

> **"WE'RE HERE TO PUSH BOUNDARIES!"**

SO WHAT'S THEIR DEBUT ALBUM LIKE, THEN?

The Rhapsody Tapes sees the band flex their creative muscles over 12 disparate tracks, which feature crushing metalcore, electronica, drum'n'bass and spoken-word interludes to a pleasingly disorientating effect. "We recorded it ourselves so we didn't have any time or economic constraints," says Luke. "We're very critical of ourselves and when we decided to do the album, we wanted to record 12 songs that could be released on their own – no fillers. This was our chance to define our sound. We're here to push boundaries." Totally unique, a bit off their collective tits… we're pretty certain you won't hear a band or album like this in 2017, so get into the Grove.

WHAT YOU NEED TO KNOW

WHAT? 'Odd World Music' from Down Under.
CHECK OUT: The Intimate Alien video. Like Mad Max through a kaleidoscope.
HEAR: The Rhapsody Tapes, released on February 3.
MORE INFO: Facebook.com/oceangrove melbourne
DON'T MISS: Ocean Grove and more new bands on Alex Baker's Fresh Blood show on Wednesdays at 10pm on K! Radio.

(L – R:) Luke Holmes (vocals), Sam Bassal (drums/production), Jimmy Hall (guitar), Matt Henley (guitar), Dale Tanner (bass)

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K!OMMUNITY

IT'S YOUR PAGE, YOUR LIFE!

WINNER!

BAT CANDY

"Finally discovered the much sought after marshmallow Deathbat – that's one to add to the collection," reveals **@Jayd3nlz3r**, *who did this after reading the list of crazy shit we ask you guys to do each week (see comp box below). This is brilliant, dude! Even M. Shadows (real name that we just made up: Marshmallow Shadows) would approve. We hope. Anyway, drop us an email at Feedback@kerrang.com, because you've won a pair of Slam Dunk tickets – congratulations!*

ADDICTED TO PEN

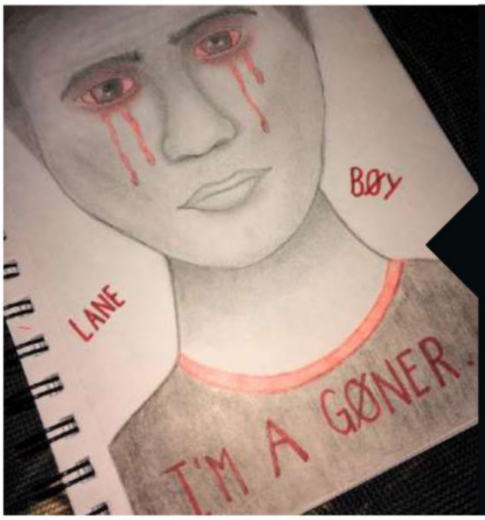
"My drawing of Mark Tremonti of Alter Bridge," says **@Pencil Craftsman**. *Wow, incredible work! Extra points for the carefully-constructed detail in Mark's 'I'm-a-bloody-amazing-guitarist-look-at-me-shred' face. We know, Mark. We know…*

30 SELFIES TO MARS

"MARS!" yells **@sarahh_MIML**. *What a beautiful pic. It looks like the band are all taking it really seriously, pulling their best, most photogenic faces. Honestly, 30STM's dedication to not ruining pictures is truly admirable.*

PICKY OF EVIL

"Zacky Vengeance handed me this at the end of the Avenged Sevenfold gig. I got a high-five from M. Shadows. Barrier was special," says **@lostalunatic**. *Jealous! All we got was a slightly warm pint spilt down our backs.*



TEARY LOCAL

"Thought I'd draw Tyler Joseph, because who doesn't love him?" asks **@creepilyycool**. *A very good question indeed. Is there anyone that doesn't love TyJo? Because you clearly do. Josh Dun does. And we definitely do, too. Yup, that just about covers everyone, then.*

FRESH START PHOTOS

"My second time meeting You Me At Six and I look stupid in all the pictures… they were all so nice and talked to me, despite me being an awkward idiot," says **@nia_echelon**. *Don't be so hard on yourself, your half-a-face doesn't look stupid at all.*

FACE IN THE CROWD

IS THIS YOU?

BAND: Beach Slang
WHEN: 21.01.17
WHERE: Brighton Haunt

■ ISN'T MID-GIG hayfever the absolute worst? You're yelling along to Beach Slang's punch-in-the-heart punk-rock, and all of a sudden you're sneezing everywhere. Urgh. To compensate for this unfortunate timing, sir, we're giving you more gig tickets! Send a recent pic of yourself, along with a photo of your gig ticket, to Feedback@kerrang.com – ***YOU'VE WON TWO TICKETS TO SEE THE VERY BRILLIANT TOUCHÉ AMORÉ!***

PORTRAIT. ODD.

*"I'm soooo happy with this!" announces **@bethldraws**. Coincidentally, Brendon looks like he's got a craving for marshmallows in the shape of a band logo, and has just spotted something to sort him out. Which is handy.*

DOUBLE STAR

*"Drew Awsten Knight, AKA the best, using amazing pens. Hope you like," says **Mari Thorpe**. That's funny, because we also refer to the Waterparks man as 'the best'. Not in terms of anything specific, like his ability to pull off bizarre sunglasses, or his knack for writing pop-rock bangers. Just in general, because we're nice like that, and want to make rockstars feel good about themselves. You're welcome to compliment us in return, Awsten. Um, Awsten? HELLO?! Oh.*

STRAY ART

*"I did this Billie Joe Armstrong Dragon Ball Z drawing… what is my life?" questions **@leonblakey9001**. So, this is Billie Goku Armstrong, then? Excellent work, dude!*

NEXT WEEK

WIN! DOWNLOAD TICKETS!

Clears throat Ahem… Here's what we'd really like to see from you guys this week… 1) A photo of Jack Barakat giving you an American Football-esque tackle (he loves that sport, so this shouldn't be too much to ask… Also: be careful). 2) Your pet dressed as Marilyn Manson. 3) A drawing of a rockstar of your choice riding a giant turtle. The winner will win tickets to this year's awesome Download Festival! GO GO GO!

PHOTO: MATT EACHUS

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COVER STORY

REVOL
ON THE R

THIRTY YEARS AGO, TOURING FOR **GREEN DAY** MEANT
NOW, IT INVOLVES STORMING THE WORLD'S BIGGEST
TRÉ ON THE ROAD IN EUROPE TO BEAR WITNESS TO

Some members of Green Day were more surprised to see us than others

ROTTEN ROAD

PLAYING SQUATS AND CONTRACTING BODY LICE. ARENAS. KERRANG! JOINS **BILLIE JOE**, **MIKE** AND THE REVOLUTION COMING TO THE UK THIS WEEK...

At just gone 5pm on a frigid day in the German city of Mannheim, Green Day are getting ready for work. Beneath the sickly yellow house lights of the SAP Arena, a 13,600-seat ice hockey barn that looms like a chromium-steel and concrete spaceship on the outskirts of this moderately-sized city, the Oakland trio stretch their limbs over a soundcheck that is almost languid in its ease of execution.

Minutes earlier, frontman Billie Joe Armstrong joked that being on tour means that he "no longer feels that [he's] unemployed", and thus giving him a reason "not to spend all day in my pyjamas". On the subject of apparel, currently the finest frontman of his generation is leading the band through a dress-rehearsal charge of a song about wearing women's clothing. Now 20 years old, despite very stiff competition King For A Day remains Green Day's most exuberantly joyous gem of music. '*It started at the age of four / My mother went to the grocery store*,' sings Billie Joe, himself heading

from the stage, through the seats that bank in an oval toward the ceiling, and then out onto the back of the hockey-rink floor.

In the space in front of the mixing desk, children belonging to members of the touring party play catch with an American football inscribed with the logo of the Oakland Raiders. As the band onstage continues at a triumphant gallop, out by the bleachers Billie Joe sashays up to Adrienne, a brunette with smiling eyes and his wife of 22-and-a-half years, and together as if unobserved the pair begin dancing. The frontman will say that he "loves waking up every morning and finding her there with me"; he will say that their union constitutes "real love". Outside, as darkness descends, thousands of fans have begun gathering at the glass doors of this impressive building. Inside, husband and wife dance together with abandon, laughing like drains.

"Running around the venue during soundcheck is one thing I like to do," says the frontman. "It shrinks the size of the room for me. For some reason, if I go way in the back I can get a mental picture of where I'm singing to, and it somehow makes the room smaller."

As King For A Day judders to a climax that is not as tight as it might be, drummer Tré Cool throws his sticks into the air, smiling with inner contentment as they clatter behind him. Each night before every show, Tré walks up to the back row of whichever arena the band happen to find themselves and places beneath one of the seats a pair of drumsticks. Despite the fact in Mannheim Green Day's Revolution Radio Tour is just six dates old, this briefest of traditions has already become a matter discussed on social media. Fans who find the sticks, on which the drummer always writes a message, post news of their booty on Instagram – #TreCoolsHiddenSticks.

"When I go up to the seats at the back I really get an idea of the size of the venue we're playing in," says punk-rock's finest drummer. "It's important to do that, especially in the big places we play in. You look at the stage from there and you kind of learn to over-exaggerate. We're actually a lot smaller from up there than we think we are. When I hit the snare, I want to be sure that the sound will carry to the back of the venue.

"There's a lot of stuff to think about when you're playing these big places," he says.

Green Day headlined their second-ever arena show on October 31, 1994 at the San Diego Sports Arena. (Rather touchingly, less than a fortnight before, the group had played to 300 people at The Leadmill in Sheffield.) Twenty-five years after this, the band hauled their gear into the same room in order to rehearse for the 21st Century Breakdown Tour, a caravan that would see them perform at venues such as New York's Madison Square Garden and Wembley Stadium. For knocking on three decades now, theirs is a story of achievements tallied miles away from home. Billie Joe Armstrong says that it took him a fortnight to acclimatise after the group's pair of shows at the National Bowl in Milton Keynes in 2004; in Mannheim, he'll recall playing Waiting at London's Emirates Stadium in 2013 and gazing in wonder at a crowd that was moving in unison "like a flock of birds".

THE REVRAD TOUR BY NUMBERS!

BREAKING DOWN THE TRAVELLING ROCK CIRCUS

120

The number of crew members – comprising 50 travelling members and 70 more working locally in each town – required to keep RevRad on the road.

16

The enormous production for the Revolution Radio Tour requires said crew working 16-hour days, every day. Shifts start at 8am.

15

During a cover of Operation Ivy's Knowledge, Billie Joe plucks a fan from the crowd to play guitar on the song – the first time they've pulled such a trick in 15 years.

9

The band's stage show is ferried around the highways of Europe in nine articulated lorries. Three tour buses, meanwhile, carry the travelling musicians.

8

The Revolution Radio Tour is the first time Green Day have undertaken a full tour of indoor European venues for *eight* years. You can check if you don't believe us.

0

The set features not a single song from 2012's ¡Uno!, ¡Dos! and ¡Tré! sets. "I'm just not that into those songs at the moment," says Billie Joe, "but that might change in the future."

"Does it feel like we've been doing this for 30 years?" asks bassist Mike Dirnt, on hand to answer his own question. "Yeah, sometimes it does."

But for Green Day's audience, especially for British fans, the past few years have been lean. Since 2010 the group have played live in the UK just nine times, due in part to a more or less aborted campaign for 2012's ¡Uno!, ¡Dos! and ¡Tré! sets, the result of Billie Joe seeking treatment for alcoholism (today the frontman describes playing the songs from this period as constituting "a chore"). But now, at last, the engines are purring toward a roar. The docket for 2017 lists 84 dates, a number that will probably rise as the band schedule bookings for the autumn and early winter. Already, in terms of live concerts, this is Green Day's busiest year since 2009.

"Being back on tour is fucking cool," says Mike, all no-doubt-about-it matter-of-factness. "Playing live is fucking cool. It's the closest any of us will ever get to seeing Green Day. It's everything; it's just great. How do you describe it? It's kind of like an out-of-body experience."

Is it always exciting?

"If it's not then you try to *make* it exciting," he says. "There are some nights when you're hurting, when something is not clicking or whatever, and that's when we have no patience for complacency. We want to make every night the best it can be, or to make something happen in one way, shape or form."

Twenty-five years, one month and one day before the interviews for this feature were conducted, on December 17, 1991, Green Day were in Hampshire, about to play a show at the Joiners Arms pub in Southampton. The date is significant because it was on this day that their second album, Kerplunk, was released (it emerged a month later on CD). On that day, the touring band were joined on the south coast by Larry Livermore, the owner of their record label at the time (Lookout!), who arrived on a flight from San Francisco having smuggled two boxes of his charges' brand-new vinyl LP into the country. Onstage, in front of 75 people, the trio celebrated by turning the concert into a kind of record release party. They played wearing dresses and wigs that they'd accumulated in Germany. Billie Joe fell off the stage. At the end of the night, Green Day and their one-person road crew slept in a flat belonging to a member of Jailcell Recipes, who also appeared on the bill.

"I am quite sentimental about this kind of stuff," says Mike. "I did get sentimental about the anniversary of Kerplunk yesterday, because I'd forgotten that this was the day it came out [on compact disc]. The minute that it hit me I was like, 'Holy shit!' It's pretty amazing to me to look back at that time."

In Dublin in 2004, Mike Dirnt told this reporter that he believed that American bands shouldn't be allowed to release an album until they'd toured Europe twice. And while Green Day themselves didn't quite adhere to this ruling, for the group's hardcore constituents their two-and-a-half month tour of European squats

"WE'RE JUMPING RIGHT INTO THE FRYING PAN..."

TRÉ COOL

Mike Dirnt's backstage behaviour had approached diva-levels of entitlement

and the taxi-cab sized clubs in the autumn and winter of 1991 and 1992 has attained legendary significance, not least for those who witnessed it first-hand. A quarter of a century later, Billie Joe likens the experience to The Beatles' residency at the Star Club in Hamburg at the start of the 1960s, during which the Liverpudlians made their bones.

"That's when we became Green Day," he remembers. "And it started right here in Germany. After that, we were Green Day. When we got back it was a whole different musical ballgame for us. Afterward we took off for tour in the U.S. and Canada on the next go-round, and we were playing great. And anything that went wrong was nothing compared to what had gone wrong in Europe."

Green Day landed at Frankfurt airport, just 50 miles from Mannheim, on October 24, 1991, a date sufficiently sepia-tinged that Mike Dirnt remembers being allowed to smoke at the back of the aeroplane. The band's amplifiers blew up on the first night, after which the trio travelled with just guitars, a snare drum and cymbals, begging the use of equipment from other bands along the way. The combustible theme continued when their hired van caught fire. In Germany, a joke about stealing a cash register that held the takings from a gig in a squat was met with the Americans staring down the barrel of a gun ("I've had a gun pointed at me several times," says Tré Cool, adding that "it's no big deal for an American"). In Copenhagen the group slept in a venue in view of a human head embalmed in a jar of formaldehyde. In Aalborg, Denmark, the audience consisted of six people. Four days before Christmas, in Wigan, ticketholders were treated to a berserk interpretation of a nativity play, with Tré Cool as the baby Jesus and Mike Dirnt as Santa Claus. Knackered after two months on foreign soil, the group decided to extend the tour by two more weeks because, as Billie Joe said, "We couldn't think of anything more stupid." Arriving back in the United States in January of 1992, the frontman discovered that he had contracted body lice and was forced to shave every hair from his body.

At the time, the members of Green Day were 19 years old.

"When we came to Europe that first time, we didn't know anything," says Billie Joe, with heavy emphasis on the word *anything*. Just in case, he says it again. "I mean, we didn't know *anything*.

"But a band has to be in a situation where they lose their minds on tour, so that they're able to find each other to try to make life make sense again," he adds. "That's why people quit, because they start losing their minds. I remember we started grabbing any clothing we could find, like German dresses and wigs. We started putting on lipstick. We felt like we were a bunch of clowns that were in a small car… But it never felt like something we shouldn't be doing. The more these things challenge you, the more you find out what kind of a human being you are. It shows what you are willing to risk to get to the next gig."

"Courage is the thing you get after you do the thing that you're afraid of," says Mike.

When the bassist says that these experiences gave him "a perspective that I can still relate to", it's difficult to discredit him. When Billie Joe approaches Kerrang! suggesting he listen to a young Bay Area band called Culture Abuse, holding forth his MP3 player in order to do so, it's easy to see the 16-year-old who watched Bad Religion at Gilman Street in Berkeley while heavily stoned. Onstage in Mannheim, on Green Day's older songs he plays 'Blue', a Fernandes Stratocaster bought for him by his mother when he was 11 years old, on the back of which is taped a photograph of him as a teenager playing the instrument with his teeth. As Tré Cool sprints through one of the SAP Arena's innumerable breeze-block corridors just minutes before his group take to the stage, it's impossible not to recognise the energy that still courses through this band's veins even before their night's work begins.

"It's about excitement, you know," says Mike Dirnt. "This is still exciting for us. And music is the closest thing to magic that there is, I think. It can physically move you. You can't see it and you can't touch it, but it can physically move a person and change your whole life. So when we're playing it I get this feeling that we're creating something special, something that'll be there longer than me. It's not always that deep a thought, it's just sometimes an addictive thing. When you've been playing music long enough you'll reach a point when you wake up in the middle of the night and you'll go, 'Oh, oh, oh, I've got to get to my instrument right away.'"

Mike: devastated to miss out on cuddle-time

"THIS IS OUR IDENTITY, OUR MEANS OF SURVIVAL"

MIKE DIRNT

Mid-set, Tré regretted hiding his last pair of sticks for #TreCoolsHiddenSticks

Billie Joe is of course correct when he says that people lose their minds while out on tour. And, really, it's not hard to see why. The Revolution Radio Tour began in earnest on January 10 at the Pala Alpitour in Turin, a bow that was quickly followed by three more Italian bookings. Green Day's arrival was greeted by fans camped outside of the hotels in which the group were staying, fans that then followed them around each city and crowded around their three tour buses at the end of each night. Tré Cool describes this clamour as "lovable".

"Their fanaticism is second to none, really," he says, "and that says a lot, 'cause the UK is incredible, too. It was kind of like we jumped right into the fucking frying pan, right off the bat."

On working nights, Billie Joe Armstrong wakes up at about half-past two in the afternoon, at which point his first task of the day is to find coffee. Unsurprisingly, he has difficulty sleeping after the wall-eyed exhilaration of a Green Day concert, and so remains awake well into and sometimes beyond the night's smallest hours. He travels with Adrienne and Jason White, the band's touring guitarist for the past 17 years. The two musicians are "musical soulmates" who pass the miles talking about The Clash or the Stones, or any number of Bay Area punk-rock groups.

Backstage, the Revolution Radio Tour boasts a catering department that allows the army of stagehands to march on its stomach with food of restaurant standard, a masseuse, a relaxation room named Hogwarts, not to mention preparation areas for Billie Joe, Mike and Tré, all of which can be distilled down to one point. And that point arrives at 8pm sharp.

To the sound of Ennio Morricone's title music from The Good, The Bad And The Ugly, it begins. Know Your Enemy, from 2009's scandalously disregarded 21st Century Breakdown, is up first, and straight away the band are in the market for a connection with their crowd. Two nights earlier in Zurich, the Americans were met by what was at first a relatively passive audience, an audience that within three songs had been seduced into a slam pit that Mike Dirnt reckons to be the largest he's ever seen in an indoor venue. Similarly, tonight's first impression is that Mannheim might well be a lukewarm town, and in the hands of less skilled, not to mention less relentless, hands it might well have remained so. But Billie Joe Armstrong is having none of it. Ten minutes past the hour, the room is up and dancing. It stays that way for a further two hours and 20 minutes.

There are moments in the set when one wishes the band would allow the music to represent itself a little more than it does. Hitchin' A Ride and Letterbomb – the latter being Billie Joe's nomination for the best song to which he has put his name – are too expertly constructed to require unnecessary elongation in the name of audience participation. But pretty much everywhere else the course plotted is straight and true. The set varies somewhat from night to night, and on a different evening the audience is treated to the deathless Nice Guys Finish Last. But in Mannheim the irreplaceable Jesus Of Suburbia is joined in the set by Scattered, the pair completing the triumvirate of songs the band's frontman considers to be their finest.

All of which begs the question: what of the new material? It is customary for a new album by a band as popular as Green Day to be met with an acclaim the wildness of which will quickly seem excessive. Conversely Revolution Radio becomes more complex

Billie Joe: forever a World Cup glory-hunter

+ WHO THE F**K ARE + THE INTERRUPTERS?

GET TO KNOW THE BAND OPENING THE **REVOLUTION RADIO TOUR...**

HELLO, INTERRUPTERS! PRAY TELL: WHO ARE YOU, THEN?

AIMEE INTERRUPTER (*VOCALS*): "That's a great question, if you think about it existentially. But the non-existential answer is that we're a four-piece ska-punk band from Southern California."

HOW DID THIS TOUR WITH GREEN DAY COME ABOUT?

KEVIN BIVONA (*GUITAR*): "To be honest with you, we really have no idea! It certainly felt like we were plucked from the air, but we are on Hellcat Records, which is [Rancid frontman] Tim Armstrong's label. Obviously him and Billie Joe go way back, so we were approached just to see if we were available to do this. It wasn't a case of, 'Will you do it, or won't you do it?' It was more a case of, 'Are you guys around at the start of the year, because Green Day's gonna go on tour?' This was at the start of last summer, so we were like, 'Yes! We will do anything to do it, we'll cancel all of our appointments, whatever it takes.' So we were booked and then we had to keep our lips sealed for six months."

AIMEE: "We didn't even tell our mothers that we had the tour!"

HOW ARE YOU ENJOYING TOURING WITH GREEN DAY, THEN?

KEVIN: "It's great, although the other day I did embarrass myself when I asked Tré about his ska-themed restaurant and he said, 'No, it's Mike's restaurant.' Oops!"

ARE YOU USED TO PLAYING ARENAS OF THIS SIZE?

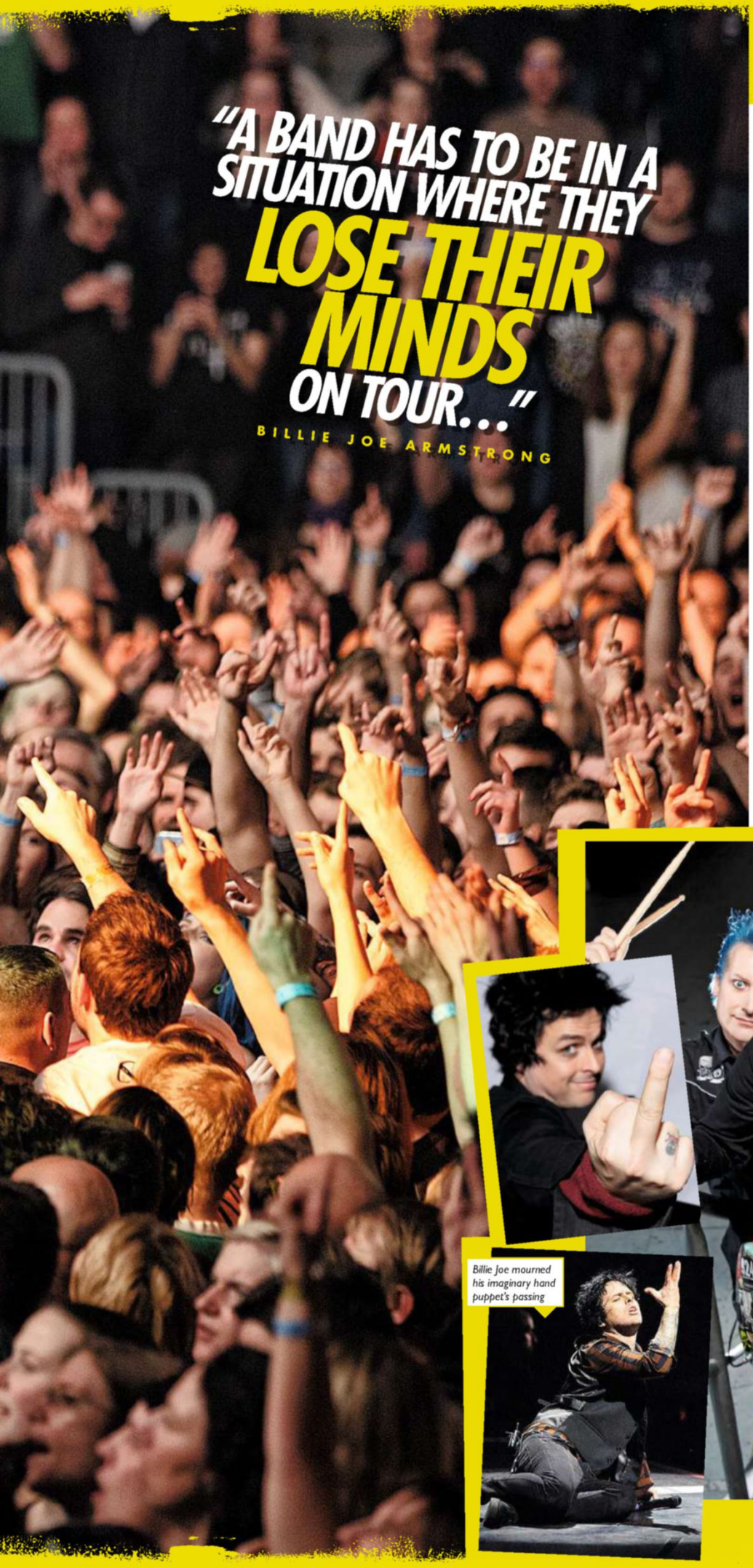
AIMEE: "Oh yeah, all the time! No, actually we're not, and this is by far our biggest tour. There's thousands of people watching us every night, although of course they're not all in their seats when we come on. So we've got to try to not pee our pants every single time we play."

WHAT CAN WE EXPECT FROM YOUR SET WHEN YOU HIT THE UK?

KEVIN: "You can expect us to cram all of the energy of a two-hour headline set into our 30 minutes and deliver just that. And if you like what you see, then come and check us out on our own dates in London, Sheffield and Liverpool [see the Gig Guide]. But we're gonna give people a good show, whether it's with Green Day or out on our own!"

Green Day's flames required 1,400 cans of deodorant every day

"Okay, I think I dropped my phone out there somewhere… Anyone?"



"A BAND HAS TO BE IN A SITUATION WHERE THEY LOSE THEIR MINDS ON TOUR..."

BILLIE JOE ARMSTRONG

and more interesting with each passing week, to the point where just three months after the record's release the six songs played tonight are the equal of almost anything in the set. This is particularly gratifying for Billie Joe, for whom his most effective songs "take on a second, or even a third life" following their initial capture in the recording studio. Tonight the price of entry alone is justified on the strength of the fluent yet complicated brilliance of Forever Now.

It ends, as it must, with a bittersweet song that in concert rings a note of careful triumph phrased in the statement, '*I hope you had the time of your life*.' Yes, of course Mannheim has enjoyed just this. More intriguing, though, is why Green Day can continue to make this claim themselves. And why after so many years and so much success, their union continues to search so tirelessly for fresh avenues of expression, and does so with an energy that remains uncompromised by accumulated wealth or advancing years.

Mike Dirnt has the answer.

"I think because where we come from, we know for a fact that nothing in our lives is going to equal this," he says. "Nothing is going to compare to the greatness of this. We didn't have the option of going back to college. We didn't have any other means of survival – this is our means of survival. This has not only become our means of survival, but it has become the anchor in our lives that has been the one consistent thing. It has become our identity. It has become our vessel for the way we learn and the way we experience life."

Green Day will be in town next week. They trust you'll be ready.

THE REVOLUTION RADIO TOUR CALLS IN THE UK THIS WEEK, AND GREEN DAY PLAY BST HYDE PARK IN JULY – SEE THE GIG GUIDE FOR INFO

Billie Joe mourned his imaginary hand puppet's passing

TAKE POWER

"THE ANTI-INAUGURAL BALL IS A CELEBRATION OF RESISTANCE TO RACISM, SEXISM, HOMOPHOBIA, FASCISM... AND DONALD TRUMP"

TOM MORELLO

Prophets Of Rage, Chris Cornell, Jack Black and more fight back against Trump last week

E THE R BACK

ROCK AGAINST TRUMP!

LAST MONTH, AS THE MOST DANGEROUS PRESIDENT IN HISTORY WAS SWORN INTO THE WHITE HOUSE, ROCK LED THE REBELLION AGAINST **DONALD TRUMP**. KERRANG! JOINED IN THE WORLDWIDE PROTESTS…

WORDS: JOSEPH BONHAM **INTERVIEWS:** SIMON YOUNG **PHOTOS:** GETTY

Just hours after Donald Trump was sworn in as the 45th President of the United States of America on January 20, the Teragram Ballroom on West 7th Street in Los Angeles opens their doors just like any other evening.

The venue is no bigger the Underworld in London's Camden Town. State Champs, Senses Fail and The Murder City Devils will pass through its stage doors soon. But tonight, Prophets Of Rage – featuring members of Rage Against The Machine, Public Enemy and Cypress Hill – have chosen this club on a nondescript street to host their Anti-Inaugural Ball, in protest of the man who'll spend the next four years furiously tweeting from his desk in the Oval Office.

Click your fingers. The $25 tickets for tonight's show went on sale at 5pm and disappeared *that* quickly. The show, billed as 'Prophets Of Rage and friends', features singer-songwriter Jackson Browne, Jack Black, rapper Vic Mensa and the Los Angeles Freedom Choir. A newly-reunited Audioslave will also make their first appearance in 12 years. And tonight, this tiny club show will be streamed on Facebook, allowing anyone to get involved.

Spookily, Rage Against The Machine predicted that Trump would become a politician in their video for their 1999 video for Sleep Now In The Fire, and guitarist Tom Morello has not been shy in making his feelings known about the billionaire.

"When it comes to race relations, he's like an old-school segregationist," he said in a filmed statement as the Presidential race was gathering pace in the summer.

"When it comes to foreign policy, he's like an old-school napalmist. When it comes to women's issues, he's like a frat-house rapist."

Even more bluntly, he told Real Time's Bill Maher that he'd "choke Trump's ass out" if he dared use any of his music for his political campaigns.

So what's the purpose of playing a concert while a tuxedoed Trump and his Cabinet dance the evening away on the opposite side of the country, some 3,700 miles away, in the nation's capital?

"The Anti-Inaugural Ball is a celebration of resistance," says Tom Morello. "Resistance to racism. Resistance to sexism. Resistance to homophobia. Resistance to bullying. Resistance to environmental devastation. Resistance to fascism. Resistance to Donald Trump. We are staring down the barrel of a dystopian nightmare unless we fight back now."

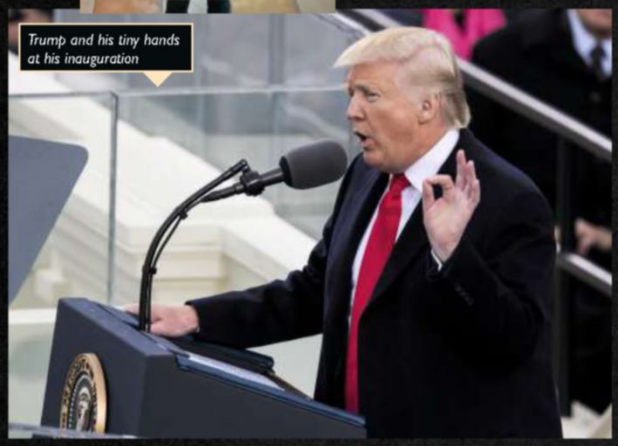
As the clock nears 9pm, there's a palpable sense of hope inside the venue. Jack Black introduces Public Enemy's Chuck D, who leads the Los Angeles Freedom Choir through an a cappella version of Fight The Power, from their 1990 classic Fear Of A Black Planet. Next, Jackson Browne's short set features a cover of Bruce Springsteen's The Ghost Of Tom Joad – a song previously covered by Rage in 1997. Jack Black is joined by his Tenacious D partner Kyle Gass for a surprise performance of The Government Totally Sucks. Tonight, Jack's left his squibbly-boom, head-flicking School Of Rock persona at the door. As they sing '*The government totally sucks, you motherfuuuuucker*', it feels like he actually means it today.

Prophets Of Rage walk onstage, fists raised, to Jimi Hendrix's cover of The Star-Spangled Banner – in itself, thought to be a distortion-driven protest against the Vietnam War. They begin with their brilliant eponymous song – a reimagining of the Public Enemy track – from their EP The Party's Over. Someone wonders aloud if Zack de la Rocha will make an appearance. Some people are never happy. Look, there's Chuck D and B-Real, standing right in front of you.

"Make this motherfucker rage again," says Chuck with that rich, baritone bellow which could wake up a cemetery. "Make racists afraid again."

Amen to that.

Ray Toro went to the Women's March LA with his family (Mini Toro pictured above)



Trump and his tiny hands at his inauguration

While Donald Trump, and his wife Melania, boarded a Marine helicopter and flew to Capitol Hill to begin his job as the most powerful man in the world, people on the ground below were already mobilising to voice their opposition.

Clubs and DIY punk spaces were gearing up for a weekend of protest shows. Washington, D.C.'s Comet Ping Pong, the pizza joint implicated in a ridiculous election conspiracy theory (Google it), hosted a show featuring Loud Boyz, We Were Black Clouds and Foxhall Stacks – a band featuring members of Bad Religion and Government Issue.

Baltimore's War On Women performed at the Not My Inauguration festival at the 16th Street House, while the legendary 9:30 Club hosted a Planned Parenthood-sponsored benefit featuring The National, Sleater-Kinney, Tig Notaro, Janeane Garofalo, Ted Leo and more. Meanwhile, Seattle's Barboza saw sets by Tacocat, Wimps and the Black Tones, with money going to the Shout Your Abortion online help group and Black Lives Matter.

Fat Wreck's Trump tee

At Philadelphia's Barbary, legendary punks The Dead Milkmen reformed for the Inaugural Protest Ball benefitting Planned Parenthood. And Denver's Summit Music Hall held a Punk Against Trump party, with money going to the American Civil Liberties Union, Planned Parenthood and Food Not Bombs.

Hundreds of thousands took to the streets on the historic Women's March to demonstrate against Trump during his first full day as President. Over 600 rallies took place worldwide, including Washington, D.C., New York, Seattle, Miami and London. Mindless Self Indulgence bassist Lindsey Way attended the Washington march with Frances Bean Cobain, while on the West Coast, Machine Head's Robb Flynn drove to Sacramento with his father, his cousins and their daughters. "The march felt good to know that there were a lot of people that felt the same way. To know that America isn't full of 'American carnage', but American belief," he wrote in an emotional blog the following day, referring to Trump's inauguration speech. Former My Chemical Romance guitarist Ray Toro took his daughter to a rally in Los Angeles, while Against Me!'s Laura Jane Grace attended the Chicago protests with her daughter.

EPs and singles were pressed to document their disgust at the new administration, too. Oakland's sludge crust punks Bädr Vogu released a single featuring The Gasman Cometh (Fuck Trump), while Anal Trump – featuring members of Cattle Decapitation and Pinback – released their To All The Broads I've Nailed Before EP on limited-edition urine-coloured vinyl.

Even Kirk Hammett of Metallica – a band not immediately known to mix riffs with political discourse – took to social media to blast Trump.

"Stand up for truth, compassion and togetherness," tweeted Kirk. "Don't settle for anything less. Reject the lies from the people in the new administration. If we don't put up a fight we risk losing our rights. Defend democracy from those who want to crush it!"

This widespread mobilisation against an administration has not been seen since George W. Bush was last in office. His 2004 re-election campaign inspired NOFX frontman Fat Mike's Rock Against Bush project, which brought together like-minded punk and rock musicians to form a coalition to voice their objections to the President's intentions to run for a further four years. The project oversaw gigs, albums and the Punk Voter movement, which was set up to engage potential voters. While Bush won and remained as leader, the Rock Against Bush project cannot be dismissed as a failure. *Any* movement which galvanises rock fans to question their government should be considered a success. Plus, do you remember those 'Not My President' T-shirts featuring Bush's face? Fat Wreck are now selling $15 Trump-themed shirts with proceeds donated to "organisations working to combat whatever bullshit policies this scumbag attempts to perpetrate on our country and the world."

Back at the Teragram Ballroom, Prophets Of Rage's set – which features Bombtrack, Guerrilla Radio and Public Enemy's Shut 'Em Down – is flawless. Then, Tom Morello, who has let his baby-blue, custom-made 'Arm The Homeless' guitar do the talking tonight, grabs the mic to address the crowd and viewers at home with all the fervour of an absolutely livid father.

"Now is not the time to agonise, now is the time to organise," he says. "We suggest five steps you can take to resist, defy, defeat and drive out the Trump-Pence regime."

It's worth printing verbatim what he's about to say. It's important.

"Show up," is his first step. "You showed up tonight. You'll show up at the Women's March, and you must keep showing up wherever and whenever you can to make your voice heard.

"Join up," is the second step. "Join a union, join an environmental organisation, join a band. Alone, our voices can be drowned out. Together they can shake the halls of power.

"Read up," he continues. "Don't just pick a news channel that confirms your prejudices. I come from Trump country; small town Illinois

AGAINST TRUMP!

LAURA JANE GRACE WAS JUST ONE OF THE 250,000 PEOPLE WHO ATTENDED THE WOMEN'S MARCH ON CHICAGO ON JANUARY 21...

WHAT MADE THE MARCH MEMORABLE FOR YOU?

"It was really special in that it was my daughter's [Evelyn] first protest. I went with her and her first grade teacher and a couple of other parents and their kids. My daughter and her friends made signs and took the train downtown and met up with the protest. There were so many people that the march in Chicago had to be cancelled because there was no room for anyone *to* march! What a show of resistance to see and be a part of."

HOW WAS THE ATMOSPHERE?

"It was celebratory. Being that it was the Women's March, there was a focus on women's rights and women's liberation, but there was also an overall opposition to the Trump administration. There were lots of people expressing themselves with amazing slogans written on placards, or in the way they were dressed or whatever. There were *all* types of people expressing their resistance. It was the largest thing I've ever been part of."

WHAT'S THE MOOD LIKE IN AMERICA NOW?

"Right after the election results came in and Trump was declared winner, people wanted reactions; I was at a loss for words and was stumbling through interviews. Now, we're starting to realise what it all means. 'Trainwreck' isn't the right word because it's terrifying in a different way. I feel like people are in shock because there's one thing after another. The Trump administration are taking immediate steps backwards like dismantling Obamacare or attacking women's rights related to abortion. People are scared and fearful. It's heartbreaking and terrifying."

Prophets Of Rage's B-Real and Tom Morello

"DARE TO FIGHT FOR THE WORLD YOU WANT WITHOUT COMPROMISE OR APOLOGY"

TOM MORELLO

The Women's March takes over Washington, D.C.

where people have been dicked over by Democratic *and* Republican administrations. Economic anxiety, plus a lack of facts make fertile soil for a would-be tyrant to plant seeds of racism and xenophobia.

"Stand up," he adds. "Stand up for the LGBT community. Stand up for Planned Parenthood. Stand up for the environment. Stand up for immigrants. Stand up for minorities. Stand up for Muslims. Stand up for *all* who are targets of Trump-era bigotry.

"Rise up," he concludes. "Don't settle for what is spoon-fed or shovelled down your throat by politicians or corporations. Dare to fight for the world you really want, without compromise or apology. Dare to fight for a world where no-one is homeless, where no-one is hungry, where every kid gets an education and a chance. A world where you don't have to worry about being blown up by a drone in the Middle East and being killed by a cop in the United States of America."

Five salient points, well-made, then. It's impossible not to get caught up in the excitement of the address – and here's what gets the biggest cheer of the evening: "Tonight, we declare this stage a No Trump Zone. A No Trump Zone means immigrants and Muslims are welcome here. A No Trump Zone means racism, homophobia and bullying will not be tolerated here. And sisters, a No Trump Zone means if somebody tries to grab your pussy in the pit, it's your patriotic duty to break their fucking arm!"

Green Day embrace fans in Poland on January 21

Kim Gordon of Sonic Youth (left) at the Women's March

And with that, they pile into Take The Power Back, then Testify. Minds are lost. Drinks coat the floor.

After Vic Mensa's set, Tom Morello, bassist Tim Commerford and drummer Brad Wilk return with Chris Cornell. Tonight marks Audioslave's first performance since 2005. Cornell's voice struggles with some of the songs – Cochise, Like A Stone and Show Me How To Live – and feels somewhat anti-climactic tonight.

Prophets Of Rage draw the Anti-Inauguration Ball to a close with a vehement Bulls On Parade. They're joined by the entire bill for a chaotic run-through of Killing In The Name. Jack Black, in a 'Make America Rage Again' cap, dances like a total dad alongside Tom, who plays *that* riff with the same conviction as he did a quarter of a century ago. Flags are unfurled and people dance. It feels like a celebration, and people appear to momentarily forget the grave circumstances that brought us to this small venue in Los Angeles. As the lights go down, that very realisation makes an unwelcome, nagging return.

Trump's time in office will, without doubt, bring a sense of horror and utter disbelief to many American citizens. What will the next four years bring? Fingers crossed we can sidestep a nuclear war, but whatever hurtful decisions he makes, 2017 has shown that the rock community has the energy and the necessary amplification to make their dissenting voices heard.

We'll let Tom Morello recap your plan for the next four years. "Show up. Join up. Read up. Stand up. Rise up. Tonight, we take the power back."

ROCK AGAINST

"I FELT ASHAMED WHEN TRUMP WON..."

MSI'S LINDSEY WAY EXPLAINS WHY SHE FLEW TO WASHINGTON, D.C.'S WOMEN'S MARCH

Lindsey (right) with Frances Bean Cobain at the March

"When Trump won the election I was floored. Here is a man who has disrespected every minority and openly bragged about sexually assaulting women… He's a reality TV star, a liar and a con artist with four bankruptcies and thousands of civil lawsuits. Fraud, tax evasion and collusion with Russia. He's driven by a narcissist's fragile ego with zero respect for democracy, and lacks the intellect, integrity and experience to hold public office. And yet, he won.

"A majority of his votes came from people who had voted for Obama, and my initial reaction was, 'Wow, Americans would literally vote for anything other than a woman.' There was the laundry list of why Hillary [Clinton] was a 'flawed' candidate. Men are not scrutinised the same way women are. And then a sad reality set in. Trump is President because 53 per cent of white women voted for him.

"I felt betrayed and ashamed. I started thinking about sexism and how sexism and misogyny are so normal that his bragging about 'grabbing women by the pussy' was easily dismissed as locker-room talk. One in five women have or will be sexually assaulted, and I'm sure this horrific statistic will rise because our President just told the world that touching a women without her consent is normal and acceptable.

"I was ashamed that white women didn't seem to give a shit about his racism. I started thinking about my place in that, my privilege as a white woman, and my responsibility to raise my daughter to be better.

"So I marched for my daughter in solidarity with *all* women. I'm constantly aware of my privilege in the hope that I can be better and more aware so I can have better tools to teach my daughter to be better and more aware. The only way we will survive this is if women have each other's backs. Completely and honestly."

KERRANG!
Amity Affliction

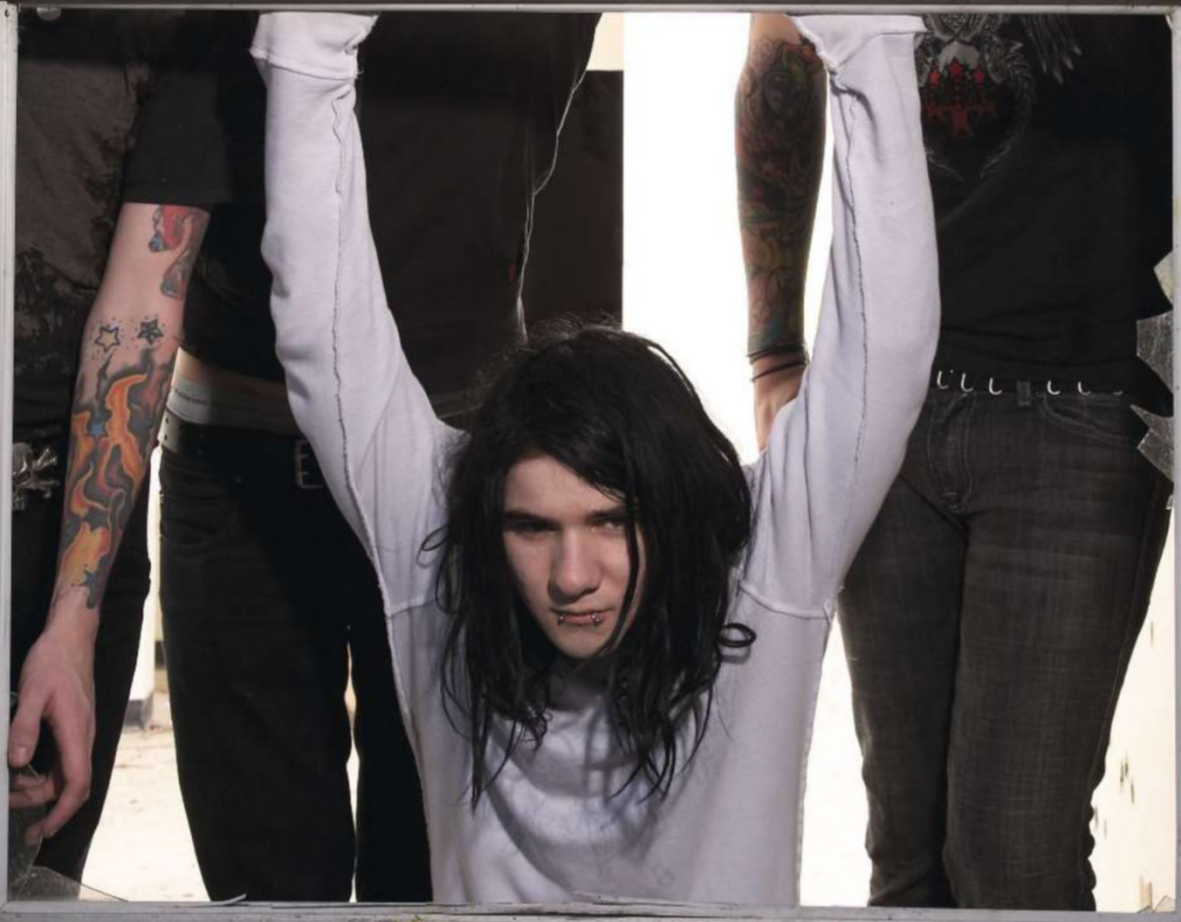
KERRANG!
Panic! at the Disco
PHOTO: GETTY
Ludwig

ROUTE
US
66
RESTRICTED
AREA

KERRANG!
PHOTO: PAUL HARRIES

FROM FIRST TO LAST

PHOTO: JEREMY HARRIS



KERRANG!
DISTURBED
PHOTO: PAUL HARRIES

KERRANG!
AFI
PHOTO: JEREMY SAFFER

ANATOMY OF A ROCKSTAR

ZACKY VENGEANCE AVENGED SEVENFOLD

WHAT'S BETTER THAN BEING A GUITAR HERO? BEING A BARBECUE HERO, SAYS THE A7X AXEMAN

fig.1

MY FAVOURITE SUBJECT AT SCHOOL WAS...

"History, hands down. My favourite era to learn about was probably World War II, because it sums up so many things – war, dictators, things that are still happening in the world around us. It's intriguing to study how someone can change the course of history and make other people's lives so miserable if it's allowed to happen."

fig.2

MY FAVOURITE HOLIDAY DESTINATION IS...

"Mexico – any of the beach cities there. I love Mexican food, and drinking tequila on the beach, and just letting it all hang out in the sun. Everyone is friendly down there, and I never have a bad time. Now that I have a little one at home we try to mix up our holidays and do things he enjoys, too – like visit the snow."

fig.3

THE WORST INJURY I'VE EVER SUSTAINED WAS...

"Breaking my ankle while skateboarding two years ago. Once you get past a certain age it's probably best to stay off skateboards, unless you're a professional! I tore all the major ligaments in my foot, and as it healed the scar tissue displaced how my bones fit in my foot, so right now running onstage is proving really difficult. It's been a nightmare!"

fig.4

MY SOULMATE IS...

"My son, Tennessee. He's just *me*. Obviously me and my wife were destined for one another, but it's like we were brought together so we could have our son. He's the most important thing I've ever been part of. We called him Tennessee because it's impossible not to fall in love with that place. It's the birthplace of rock'n'roll, and my wife and I had one of our first dates in a little cabin in the wilderness there, and I knew it was the right name for my son."

"FIELDY FROM KORN SAYS I HOST THE BEST BARBECUES!"

• ZACKY VENGEANCE •

fig.5

THE BEST MEAL I CAN COOK IS...

"Barbecue. I am a barbecue master – I have it down to an art and a science! I have a Brazilian churrascaria in my backyard, and a big American smoker with hickory wood chips. I take barbecues seriously: I'll prepare special sauces to my own recipes the night before, and the results are amazing, trust me. Fieldy from Korn says I host the best barbecues he's ever been to."

fig.6

THE ROCKSTAR WHO INSPIRES ME IS...

"James Hetfield from Metallica. It's a pretty high honour that he's a fan and says nice things about us, because he's one of the guys who wrote the book on playing heavy metal. In terms of songwriting, lyrics and integrity, he's someone everyone in a rock band could look up to."

fig.7

I RELAX AT HOME BY...

"Sipping a beer by the pool and playing with my boy. But, truthfully, I almost never relax – I'm always going non-stop, always working on ideas for Avenged. Me and Matt [M. Shadows, A7X frontman] pretty much go 24 hours a day, calling each other to talk about plans for merchandise or pop-up stores. I find it hard to switch off."

fig.8

IF I COULD SAVE ONLY ONE THING FROM A HOUSE FIRE AT HOME...

"I'd save one of my son's toys, because at least he'd have one thing to remind him of his childhood. I'm not a materialistic guy – everything else could burn, I could care less. But it'd be heartbreaking if he was to lose everything that he loved while he was growing up."

fig.9

MY BIGGEST FEAR IS...

"Becoming a clichéd rockstar. I've seen too many bands walk down stupid paths, making bad decisions and blowing their money and ending up scrambling to make a buck. I have too much integrity to ever allow that to happen, so I want to take all the risks now while I'm young enough to enjoy it. I look in the mirror and remind myself where we came from and how easy it'd be to go backwards if we're not prepared to work hard."

fig.10

WHEN AVENGED SEVENFOLD ENDS...

"I'll never be in another band. There's no band on Earth that could replicate what we've shared. This is my baby since day one, and there's no other band that could tempt me away from my brothers. Avenged Sevenfold is for life."

WORDS: PAUL BRANNIGAN **PHOTO:** ANDY FORD

REBEL WITH A

Talk about leaping back from the brink.

When Deaf Havana stepped onstage for their Reading & Leeds festival appearances in August 2014, it was rumoured to be their last hurrah. The Norfolk quintet – frontman James Veck-Gilodi and his guitarist brother Matthew; bassist Lee Wilson, drummer Tom Ogden, and keyboardist Max Britton – were skint, having amassed "60 grand of debt". Behind the scenes they seemed on the verge of implosion. Tempers were frayed. James had endured enough – everybody had.

"We were like, 'Fuck *this*,'" he says today. "We didn't realise we were really in debt. People were saying stuff to us like, 'Do you want a choir onstage?' And we would go, 'Yeah, wicked!' not knowing how much it would cost. A bunch of things were building up, nothing was going well. I was miserable and letting myself go, eating way too much. I was constantly drunk for a year. It probably looked like we were doing all right on the outside, but really none of us cared. We were like zombies."

Checking out on a history then spanning nine years and three studio albums – Meet Me Halfway, At Least (2009), Fools And Worthless Liars (2011), and Old Souls (2013) – at one of the country's biggest festivals had become James' dramatic, unspoken endgame. "Those shows meant we could finish paying off our debts," he says, explaining that, while his bandmates had long sussed his unhappiness, it hadn't been expressed explicitly. Secretly, though, he had already attempted to take the easy way out; igniting flashpoint situations had become part of his schtick. His hope was that somebody might make the tricky decision for him.

"I was just deliberately pushing their buttons, trying to make them snap," he admits with a sigh.

This toxic mood began during a "fucking weird" tour of the States at the turn of 2014. According to James, the band lost their minds as they made 20-hour-long van journeys along freeways in the freezing cold. Sleep was limited. Pressure was high. And when a dispute with Tom overheated in an Arkansas hotel room, the singer ripped a light from a hotel room wall.

Pressing the killswitch on what had become a strained relationship must have seemed the smart play. But when Deaf Havana emerged to play two incendiary shows over at Reading & Leeds, James' mood flipped. "I realised I wasn't ready to *not* do it anymore," he says. "I was still all over the place, but I realised that maybe it shouldn't end."

Within six months, and following a holiday, James pieced together a "shit demo" of Cassiopeia – a stuttering blast of grunge-lite that would later precede their fourth album, All These Countless Nights. The track was sent to his bandmates with a nonchalant email: "Look, this is a song I recorded. If you like it, great, if you don't, whatever…" The response was immediate. "They all replied," says James. "'This is the best song you've written in ages. Let's meet up.'"

The recently departed Carrie Fisher famously suggested that emotionally-scarred artists should take their broken hearts and "turn it into art". James Veck-Gilodi has seemingly adopted this ideal with All These Countless Nights, which bolts together a portfolio of soul-bruised lyricism while outlining a biography of the singer's ugliest demons. Written over two years, some of the nightmarish plot twists include a break-up, fractured friendships, and dubious episodes of rock'n'roll behaviour, most notably on L.O.V.E., an acerbic slice of self-loathing.

"It's about being an absolute arsehole on tour when you're in a relationship," James admits.

The results are an album that froths with hooky, surging choruses and moments of intimate introspection. It's bold, but All These Countless Nights needed to be. This could be Deaf Havana's last swing at fulfilling the grand expectations once heaped upon them during their exciting arrival. James knows it, too.

"THIS IS WITHOUT A DOUBT MY HAPPIEST TIME IN DEAF HAVANA"

JAMES VECK-GILODI

★★★

A happy Havana (and without the need to 'lick their own arses' as James so eloquently puts it)

PHOTOS: JENN FIVE

CAUSE

TWO YEARS AGO, **DEAF HAVANA** STOOD ON THE BRINK OF COLLAPSE. NOW, **JAMES VECK-GILODI** HAS NEVER BEEN HAPPIER. WHAT'S CHANGED, ASKS MATT ALLEN? EVERYTHING, SAYS THE FRONTMAN...

James: never has enough room for scribbling reminders on his hands

"If it doesn't work then it's out of our control because we're doing everything we can," he says. "I'm 26, so we're not that young anymore. We need to take this seriously; we need this to work."

All These Countless Nights also marks a shot at personal redemption. James, by his own admission, burned a lot of bridges during those years lost to booze. "I just didn't care about anything. I just liked not being in control of myself. It was pretty bad." Friends in influential places were lost, but the singer wasn't the only one operating at the edges. "We supported You Me At Six at Wembley [in 2012]," he says. "My brother was so hammered they had to turn him down at the front. It was one of the biggest shows we'd ever played."

The idea of change, and of leaving an unpleasant past behind, looms large during chunks of the album. On the brittle St. Paul's, there's talk of '*a past I want to leave behind*'. Throughout, James seems keen on altering a trajectory that previously seemed disaster-bound, both for him and his bandmates, and you can't really blame him. Still, the partying hasn't stopped altogether.

"Unless one of us gets a letter from the doctor saying, 'Stop drinking otherwise you're gonna die,' we're still going to have a laugh. But I've grown up now, 100 per cent. Not just regarding the band, but every aspect of me as a human being. I'm less of a dick."

The results are a happier working set-up and a happier James Veck-Gilodi. "I feel good, which is weird," he says. "This is without a doubt my happiest time in the band. It reminds me of when we first started and were doing this purely for fun... I'm as happy as you can be without licking your own arse."

Which, while not being quite art, seems preferable to a now resolved period of slow-burning self-destruction. In the studio, James Veck-Gilodi's broken heart is making pretty pictures. With time, they could prove to be Deaf Havana's life-saving masterpiece.

ALL THESE COUNTLESS NIGHTS IS OUT NOW VIA SO RECORDINGS. DEAF HAVANA TOUR THE UK THIS MONTH – SEE THE GIG GUIDE

AROUND THE WORLD WITH DEAF HAVANA

JAMES REVEALS THE STORIES BEHIND THE PLACES VISITED ON ALL THESE COUNTLESS NIGHTS' GLOBE-TROTTING SONG TITLES...

ENGLAND

"My girlfriend's Colombian; they have a very different culture. It's very relaxed and very fun. I felt a bit of resentment about growing up in England, being all embarrassed and weird. My frustrations about being British are in that song, but I do miss London when I'm away from it."

ST. PAUL'S

"This is about me meeting my girlfriend now and ending a previous relationship. It's called St. Paul's because that's where we lived in London at the time – but not in the cathedral! We were across the street. It wasn't all it's cracked up to be. It doesn't have any soul round there. It's not *London* – it's like a postcard."

SEATTLE

"This is about that American tour. I wrote it while I was out there and it was a way of getting the negative energy out of me. Seattle was the first place we landed and played. As the tour went on Seattle felt like forever ago. There were parts of America I loved, though – San Francisco, New York, Nashville and New Orleans. There's so much good music there."

PENSACOLA

"This is a song about my previous relationship. Her dad was from Pensacola, Florida. We went on holiday there and I was thinking about all this stuff. I really didn't want to end the relationship because her dad was my best friend and so I was kinda more in a relationship with her dad than her. I wrote some of this stuff when I was there."

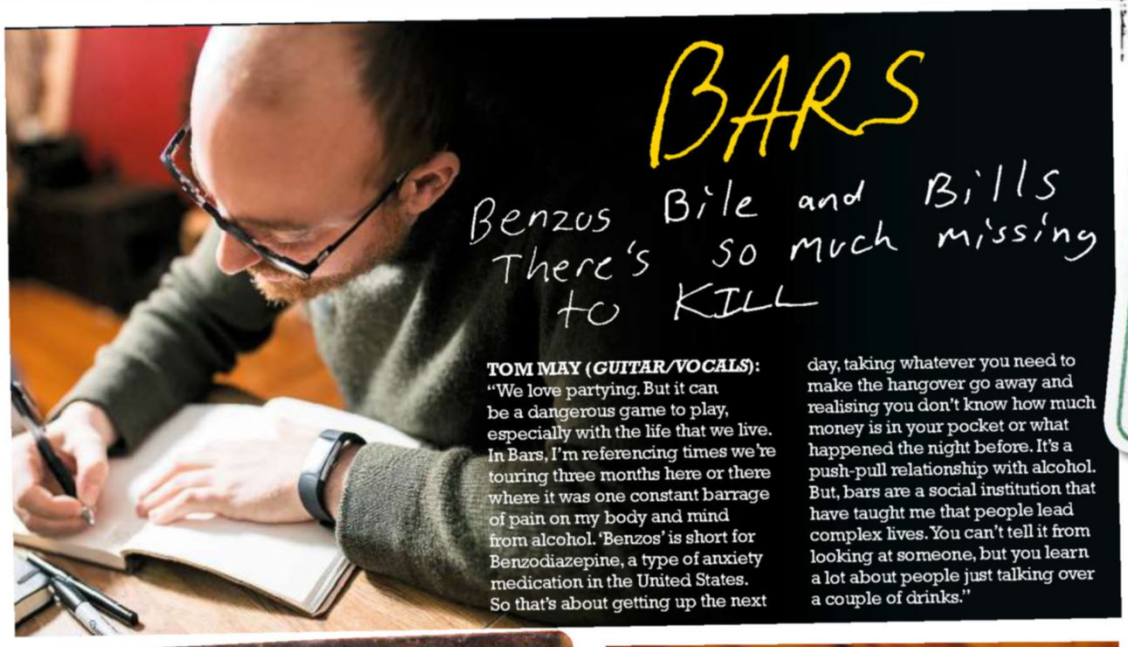
THESE WORDS COULD BE YOUR LIFE

ON BRILLIANT NEW ALBUM **AFTER THE PARTY**, **THE MENZINGERS** HAVE SOLIDIFIED THEMSELVES AS PUNK-ROCK'S GREATEST STORYTELLERS. **TOM MAY** AND **GREG BARNETT** LIFT THE LID ON THE LIFE EXPERIENCES LAID BARE ON RECORD...

GREG BARNETT (*GUITAR/VOCALS*): "Lyrically, After The Party is a love letter to our 20s. I've always loved this particular line because diners have been a definitive part of my life, hanging out after college drinking coffee. It's so inherently American and it's crazy how your life almost becomes a cliché! But, if I'm going to talk honestly, then these are the stories that happened in my life. I think immortalising that nostalgia using tiny details is so indicative of how you feel being in a relationship in your early 20s. Most of the music I love has these romantic scenes, so I'm just a sucker for a good love song. Who is Julie from the Wonder Bar [referenced earlier in the song]? I'm going to go to the grave with that!"

GREG: "The idea of showing relationships at different stages of your 20s was very important for me writing this record. There's the adolescent stage of Bad Catholics, then the middle 20s of Midwestern States, and Your Wild Years relates to relationships we've had in our late 20s. I think that the older you get the harder relationships become with living up to expectations, and you overanalyse them. I've found myself maybe promising things that I can't deliver one too many times and getting called out for it. But, the moral of the song is that maybe you can't give them the world, but you can at least try and see the things that make your partner happy. Actually being there for somebody and getting involved with their family, you start to realise maybe *that* is more important than promising trips to Europe and fancy things."

WORDS: JAMES MACKINNON PHOTOS: JESSICA FLYNN



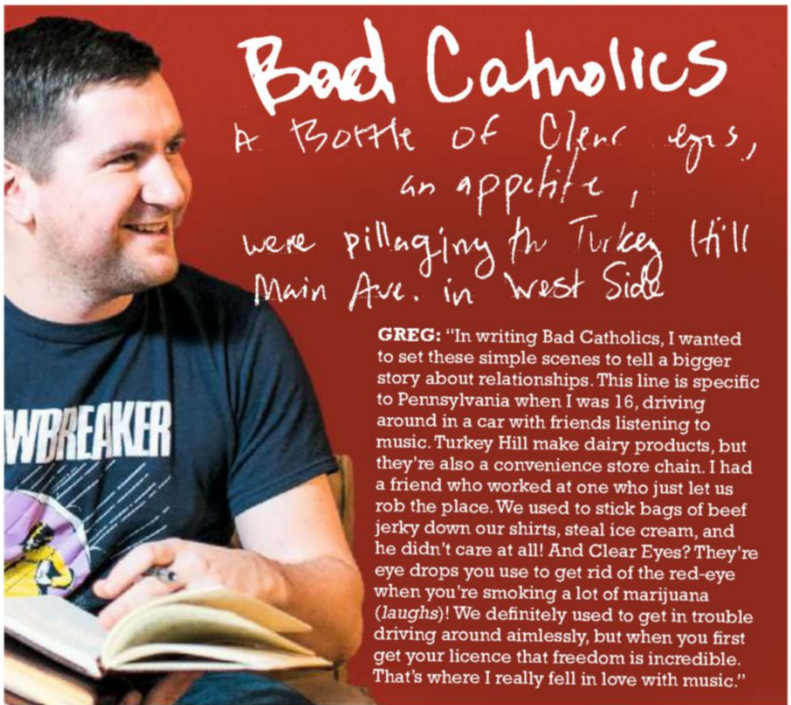
TOM MAY (*GUITAR/VOCALS*): "We love partying. But it can be a dangerous game to play, especially with the life that we live. In Bars, I'm referencing times we're touring three months here or there where it was one constant barrage of pain on my body and mind from alcohol. 'Benzos' is short for Benzodiazepine, a type of anxiety medication in the United States. So that's about getting up the next day, taking whatever you need to make the hangover go away and realising you don't know how much money is in your pocket or what happened the night before. It's a push-pull relationship with alcohol. But, bars are a social institution that have taught me that people lead complex lives. You can't tell it from looking at someone, but you learn a lot about people just talking over a couple of drinks."

MIDWESTERN STATES

GREG: "Midwestern States is really important for the record in telling our story, because staying in strangers' houses was a huge part of our lives when we first started touring out of state. It's a pretty strange thing to be thousands of miles away from home with no idea where you're going to be sleeping that night, and having to ask the crowd, 'Can we stay at someone's house tonight?' It's a very intrusive thing, and that's what sticks out in my head with that opening line – us all sneaking into a stranger's house in the middle of the night, trying not to wake their roommates! I don't think there are a lot of bands where the themes on the record are so relatable to all of us, because they're all four of our stories. I think that's pretty unique to us."

TOM: "That line is a reference to Cat's In The Cradle, an old song [by U.S. folk singer-songwriter Harry Chapin] about the relationship between father and son. I grew up in a middle-class American family, silver spoon, never wanted for anything. And the sentiment I'm trying to convey is that growing up you see your family as this rock. Then you get older and realise how fragile it can be. It was cathartic to write, and it's interesting with songs like that, about experiences you've shared with one person, to have a bunch of people sing along live. What you decide to share and how everyone will internalise it, that's a very empowering thing for us. That's the crux of what we do – that shared, interpreted experience."

TOM: "That line is a reference to partying in mainland Europe. When we first started going there, everything is so much older than in the United States. So those images of castles in a weird way made me nostalgic for something that isn't quite a part of our culture. When writing I tend to pluck out certain images I associate together, and at the time I was reading a lot of Ernest Hemingway novels that took place in southern Europe. That guy could really drink, so the things he focused on were really relatable being an American touring Europe. And, of course, when you're in all these different cities, the only familiarity you can draw on is the people you're with. There's a really close camaraderie that happens and it's the thing that has made us last longer than a lot of bands."



GREG: "In writing Bad Catholics, I wanted to set these simple scenes to tell a bigger story about relationships. This line is specific to Pennsylvania when I was 16, driving around in a car with friends listening to music. Turkey Hill make dairy products, but they're also a convenience store chain. I had a friend who worked at one who just let us rob the place. We used to stick bags of beef jerky down our shirts, steal ice cream, and he didn't care at all! And Clear Eyes? They're eye drops you use to get rid of the red-eye when you're smoking a lot of marijuana (*laughs*)! We definitely used to get in trouble driving around aimlessly, but when you first get your licence that freedom is incredible. That's where I really fell in love with music."

GREG: "I think there's a lot of dark truth in Livin' Ain't Easy about looking towards the future. That first line is about the difficulties of telling these personal stories and leaving yourself open to critique. Even if it's not immediately autobiographical, these songs are definitely autobiographical of someone close to me. But, if you put their life into your songs, you can maybe tell a more universal story. The growing up aspect in this song is you can have these fond memories, but you still have to deal with serious things like losing your home. But as long as you stick together, you'll always figure it out. It's why as a band we're having more fun now than ever, and that's how I feel the next decade is going to go – doing what makes us happy."

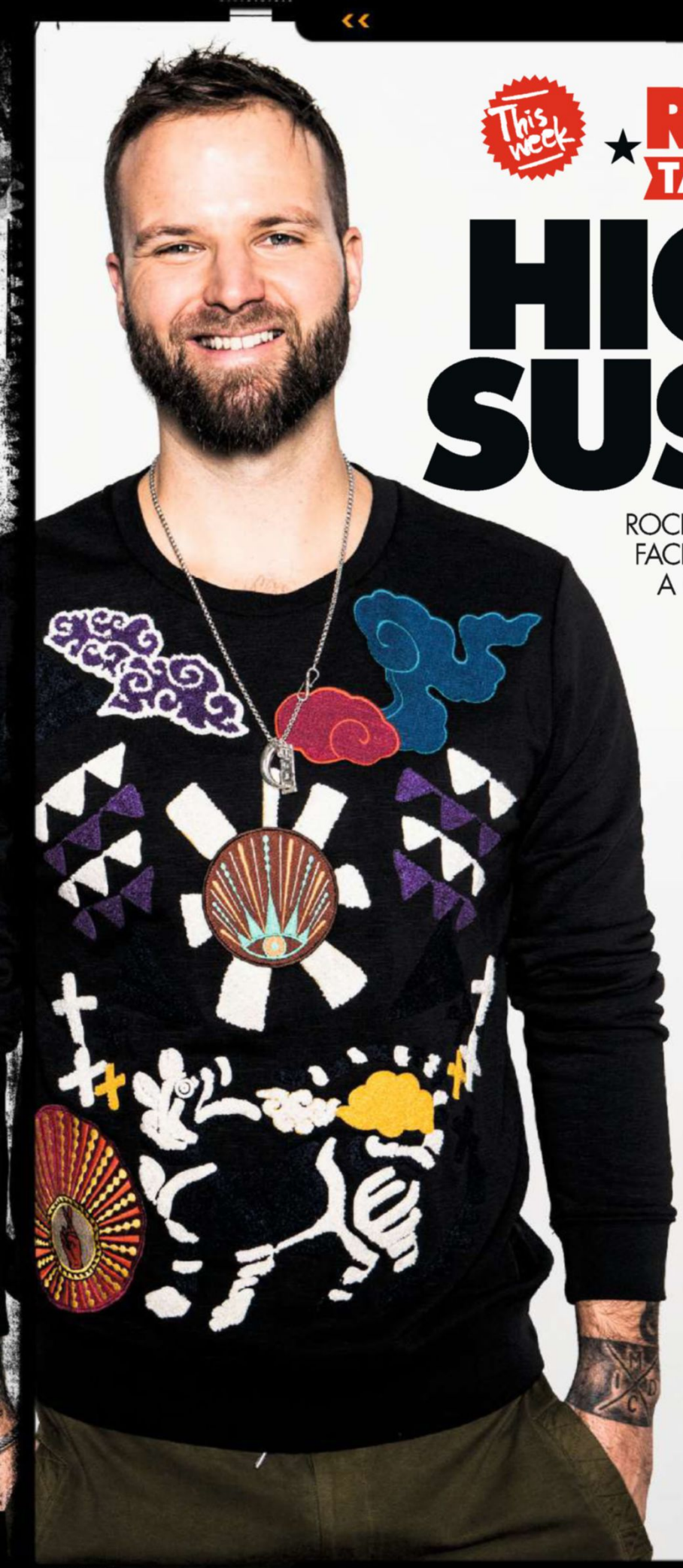
AFTER THE PARTY IS OUT ON FEBRUARY 3 VIA EPITAPH. THE MENZINGERS TOUR THE UK IN APRIL – SEE THE GIG GUIDE

This week

READER TAKE OVER!

HIGHLY SUSPECT

ROCK'S HOTTEST BREAKOUT NAME FACE THEIR TOUGHEST TASK YET – A GRILLING FROM *YOU* GUYS!



RICH MEYER (BASS)

IS IT TRUE THAT YOU AND JOHNNY WENT TO THE SAME SCHOOL, BUT DIDN'T REALLY MEET UNTIL AFTERWARDS?

ALEX, CANVEY ISLAND

"It's true! We even used to hang out on the same street; one of his best buds was my neighbour. It's weird how we never met until after high school. One of my pals eventually introduced us, and we started living together within a couple of months!"

IF YOUR MUSICAL PROSPECTS DRIED UP, WHAT SORT OF COMPANY COULD YOU START TOGETHER?

RYAN, FARNHAM

"Hopefully the further development of our MCID [My Crew Is Dope] brand. We make clothing and stuff, but one day we would like to have other artists and producers, studios and festivals and all that jazz on our MCID label."

DO YOU EVER MISS THE SIMPLICITY OF LIFE OFF THE ROAD? WHAT DO YOU MISS MOST ABOUT HOME?

ELLIE, LONDON

"Not really; I get to go home once or twice a year, which is enough for me. Plus, whenever there is a beach opportunity in our travels, you know I'm taking it! I miss my friends and family the most, but they're all still there for the most part."

WHO WOULD PLAY YOU IN HIGHLY SUSPECT: THE MOVIE AND WHY?

CHARLIE, CRAWLEY

"Tom Hardy, definitely! He's my man crush. Matthew McConaughey is another favourite actor of mine. Both those guys are inspirational and sensational."

WHAT'S THE BEST THING ABOUT TOURING, AND WHERE'S YOUR FAVOURITE PLACE TO PLAY SHOWS?

CHLOE, WEST YORKSHIRE

"Meeting all the fans is up there. Also, seeing the world is something I always wanted to do. I'm aware of how lucky I got! I really enjoy playing in London; things are starting to take off there and the fans are a lot of fun."

"I RECENTLY TATTOOED MYSELF..."

• JOHNNY STEVENS •

JOHNNY STEVENS (VOCALS/GUITAR)

MANY FANS LOOK UP TO YOU AS AN INSPIRATIONAL FIGURE, BUT WHO IS YOUR OWN HERO – IN MUSIC AND OUTSIDE OF IT – AND WHY?

MOLLY, HIGH WYCOMBE

"My musical heroes play in bar rooms for the fun of it, even though they know they won't ever reach the big time. I also have mad respect for music teachers. Anyone who pushes the boundaries of what's capable sonically and writes their own songs from the heart. Outside of music, I look up to scientists, authors, CrossFit games competitors and extreme sports athletes. Also Paul Watson [the founder of Sea Shepherd Conservation Society]."

YOUR LYRICS ARE DARINGLY UNCENSORED. WOULD YOU CONSIDER ANYTHING TABOO WHEN IT CAME TO WRITING YOUR LYRICS?

AMELIA, CHESTER

"Nope. If I were to start censoring myself now, I'd be ashamed. I didn't work this hard and for this long to maintain my integrity just to please others now. I catch a lot of shit for some of my views, but this is my art. These are my thoughts, reflective of the day I wrote them and the mindset I was in. I imagine I will always change – who knows what I'll be feeling and singing about in years to come – but I will never hold back out of fear. I'd rather bomb than be mediocre."

WHAT'S BEEN YOUR WILDEST-EVER EVENING OUT – AND WEIRDEST-EVER MORNING AFTER?

JOSH, MIDDLESEX

"I honestly can't tell you without breaking my trust with certain people. Use your wildest imagination and you might be in the ballpark…"

WHO HAS BEEN YOUR MOST SURPRISING FAMOUS FAN? HAVE YOU MET THEM?

LEWIS, DURHAM

"It'd be in poor taste to name-drop. When you get to this world, you stay low-key about your circles. I might be new to it but I know enough to refrain from exploitation. That's how you ruin relationships. I will say it's always a nice surprise when people who are good at what they do respect what I do as well."

WHAT'S YOUR FAVOURITE TATTOO? ARE THERE ANY YOU REGRET?

CALLUM, FIFE

"I love all of my tattoos, but I still don't consider myself a 'tattoo guy'. It's not like my 'thing'. I just happen to collect them. Every time I get one it's on a whim and it's usually reflective of some event in my life, or I'm with someone else who wants one. I just consider myself a canvas. I recently tattooed myself, actually, which was pretty cool. It's really janky and it says 'Just go for it!' in my handwriting on my thigh."

RYAN MEYER (DRUMS)

BEING IN A BAND WITH YOUR TWIN BROTHER, IS THERE MUCH COMPETITION BETWEEN YOU? DOES IT MAKE IT EASIER OR HARDER GOING THROUGH ALL OF THIS WITH A FAMILY MEMBER?

SAM, EAST ANGLIA

"What's it like having your own birthday? I wouldn't know. *Everything* we had growing up was shared. You get used to it or get out, and I'm not getting out!"

WHAT'S IT LIKE GETTING TO GO TO AND PLAY THE GRAMMYS? WERE YOU STARSTRUCK BY ANYONE YOU MET?

WILLOW, LONDON

"It was pretty nerve-wracking in the months leading up to them last year. For months I thought about what it was gonna be like – what I'd wear, who I'd meet… This year I'm just excited to see my friends!"

IT'S TAKEN YOU GUYS YEARS TO REALLY MAKE IT – WHAT ADVICE WOULD YOU GIVE TO YOUNG MUSICIANS?

SASHA, LONDON

"If you want to have a job that makes money, go to school and get a job. If you want to make music, make music and fuck money. Everything worth doing takes time. You've got to believe it and love it before anyone else will. And, hey, maybe they won't, but that won't matter because *you* do."

AS YOU GET MORE SUCCESSFUL, DO YOU THINK THERE COULD BE A RISK OF LOSING THAT SENSE OF DANGER IN YOUR SOUND?

ELLIOTT, BOURNEMOUTH

"Maybe, yeah. Eventually most people get older and want to chill with their grandkids in a beach condo in Florida… What *is* more likely, though, is us feeling the clear and present danger the U.S. and the world will face for the next four years. These are the times to be present and stand up for what you believe in."

Watch Highly Suspect's Fresh Blood Live session on demand via the Box Plus app – available to download now!

LIVES

RATINGS
KKKKK = CLASSIC
KKKK = EXCELLENT
KKK = GOOD
KK = AVERAGE
K = POOR

TWENTY ONE PILOTS

BARCLAYS CENTER, BROOKLYN. 20.01.17

KKKKK

WORDS: JOHN TRUMAN **PHOTOS:** ANDREW LIPOVSKY

NEWS JUST IN: THEY'RE STILL AN ALT.ROCK PHENOMENON. UPDATE: THEM AND THE CLIQUE ARE ONLY GETTING BIGGER…

ON THE day of twenty one pilots' show in Brooklyn, Skeletøn Clique member Nicole woke at 5am to drive to the Barclays Center. By the time doors open, she and her friends will have spent 10 hours in line on the freezing New York streets, patiently awaiting nine o'clock in the evening when Tyler Joseph and Josh Dun will take to the stage. Totally worth it.

"The NYC clique is really big, so their shows in New York are always going to be good ones," she enthuses. "I personally love the intro song – a mash-up of Fairly Local and Heavydirtysoul – because it's just the perfect end to the 10 hours of waiting in the cold. You forget that you're maybe a little dehydrated and your legs hurt, and it just sets the stage for an amazing show."

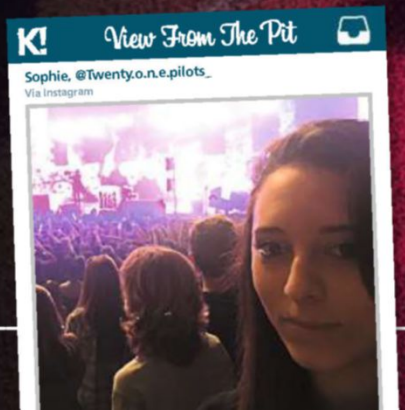
She's not alone in going the extra mile today.

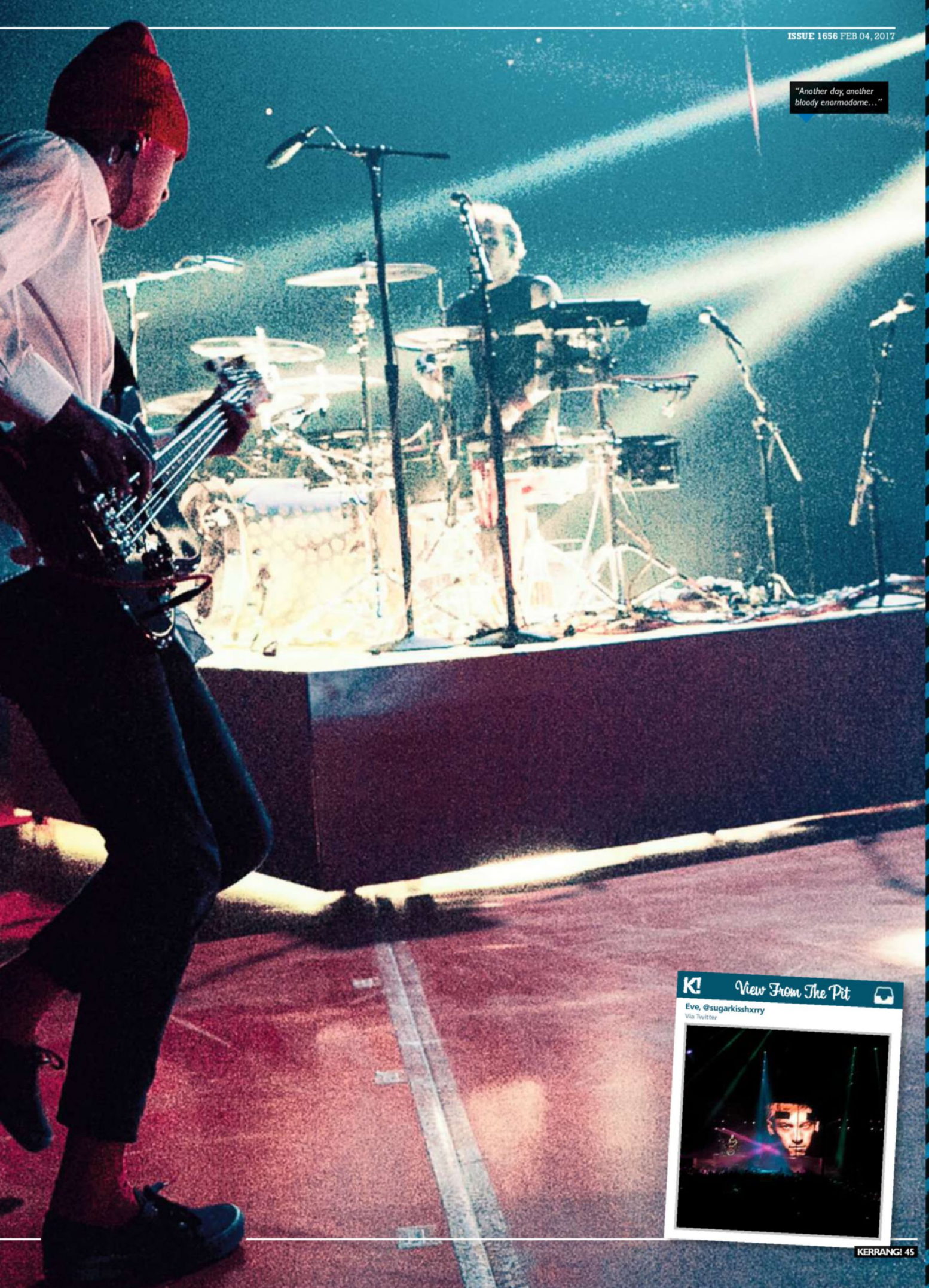
"I flew all the way from England to New York just to see them," says 14-year-old Sophie Atkinson, who's actually gone the extra 3,356 miles from Thirsk, North Yorkshire, to be here today. "twenty one pilots mean everything to me."

Clearly. And when doors finally open at six o'clock, the excitement spills in from the street to the cavernous, 19,000-seat arena. Not a second is wasted in turning this place into the Clique's own playground.

"The atmosphere is beautiful," gushes fellow fan Eve. "People were running just to get to their seats. The lines for merchandise were absolutely insane."

This, remember, is before twenty one pilots have played a note, and comes less than six months since the dynamic duo played two nights at New York's sparkling Madison Square Garden, seeing 40,000 faces and rocking, startling and twenty one pilots-ing them all. Tonight's venue is where people like Kanye West

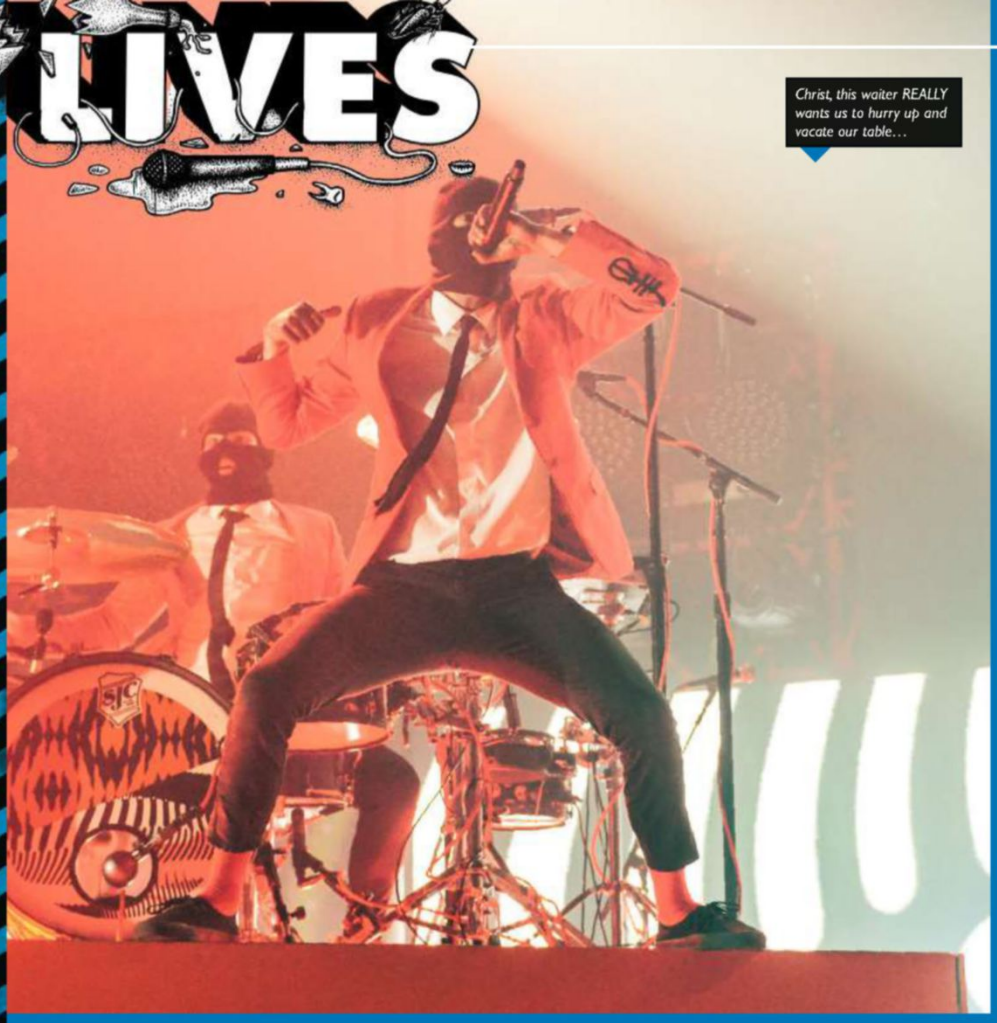




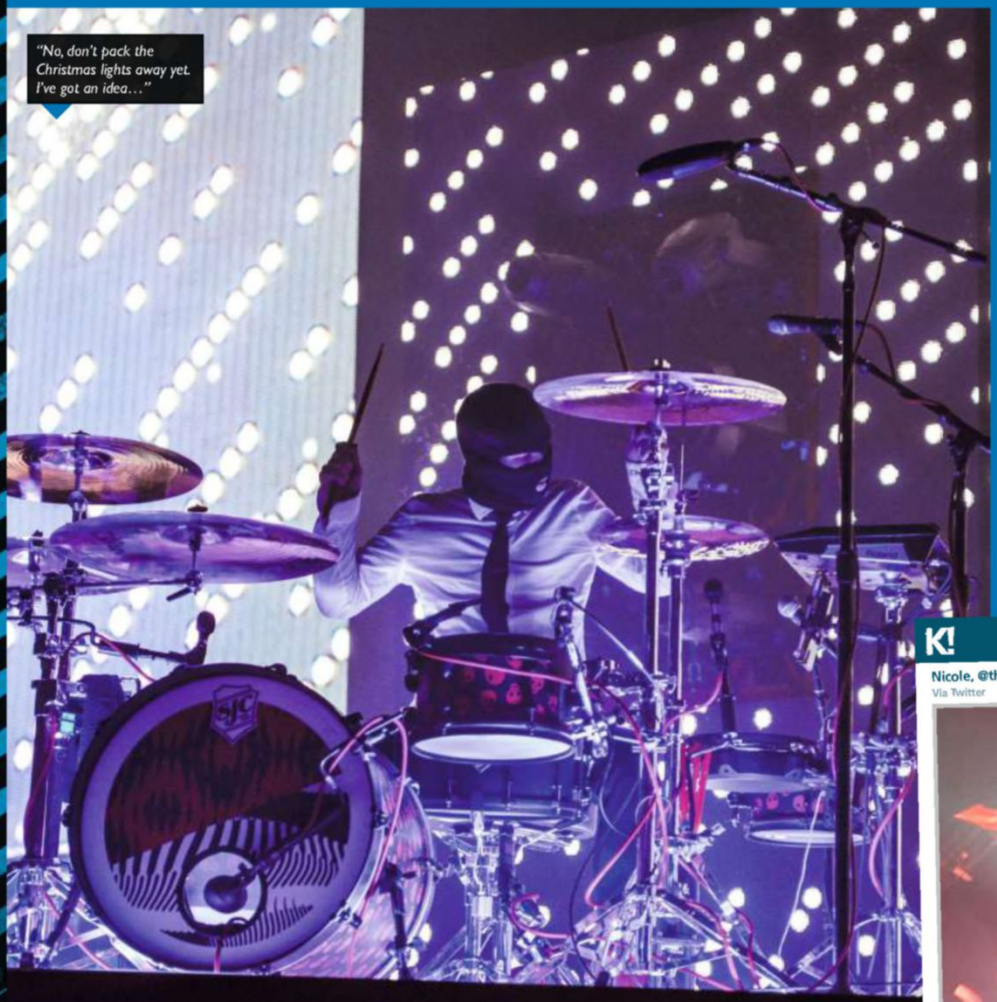
"Another day, another bloody enarmodome..."

K! View From The Pit

Eve, @sugarkisshxrry
Via Twitter



Christ, this waiter REALLY wants us to hurry up and vacate our table…



"No, don't pack the Christmas lights away yet. I've got an idea…"

and Springsteen play. Tomorrow night, they will headline a similarly-sized enormodome less than an hour away in Newark, New Jersey. Then again in Virginia. Then *again* in Philadelphia. For some bands, two nights at Madison Square Garden would be a breathless final burst to the top of Career Everest, where they take in the rarefied atmosphere for a single occasion. But as the Blurryface train rattles ever onward, this short run of shows proves that night was simply twenty one pilots getting started in the Really Frickin' Enormous Shows game.

Tonight, they make it all look so easy. Not just dominating the arena, but something much harder: bringing such a huge sea of humanity together. The drum battle Josh Dun has against him himself tonight via a giant TV screen is awesome. Ditto the usual sight of Tyler Joseph emerging, balaclava-d up, before he kidnaps your senses into the world of him and his friend. Hamster ball on the audience? Hell yeah. Drum island? Already a favourite bit. But that's production. For the Skeletøn Clique here tonight, the best bit isn't a moment during one song, it's a chemistry twenty one pilots make happen simply by being *there*.

"I think what makes twenty one pilots such a good live band is that they involve the fans during the whole show, in a way they have made the show *dependent* on the

Tsk, some people will pick a really bad time to get out of their seat and go to the loo

K! View From The Pit

Nicole, @therunandnicole
Via Twitter

fans," gushes Becca. "The most exciting part was probably when the whole arena sang the beginning of Migraine at Tyler and Josh. Just hearing the voices in unison was a magical moment that filled the arena with this warm, fuzzy feeling."

"They put in 110 per cent and make sure it's perfect," adds Nicole. "Not for themselves, but for the Clique."

"The show would not succeed as well if the Clique would not participate," says Becca. "In a way, you feel closer to them than you have ever felt with another artist; the connection that Tyler and Josh have with their fans is out of this world."

With 19,000 of the Clique all gathered and in their element, it's hard to disagree. And it's equally hard not to see the responsibility the band have to their people. Not since My Chemical Romance have a band reached into the hearts of their audience on such a scale.

"Their music helps out so many people," says Eve. "We have all gone through something in our life, and it has affected us in some way. We deal with it differently – I do it by listening to their music."

"Tyler and Josh express themselves on such a human level that we all can connect to," adds Becca. "Seeing that they too had problems they have faced, or continue to face, makes many of us fans feel not as alone. And the support Tyler and Josh have given to the fans is something we admire and respect, so in turn we show them the same level of love."

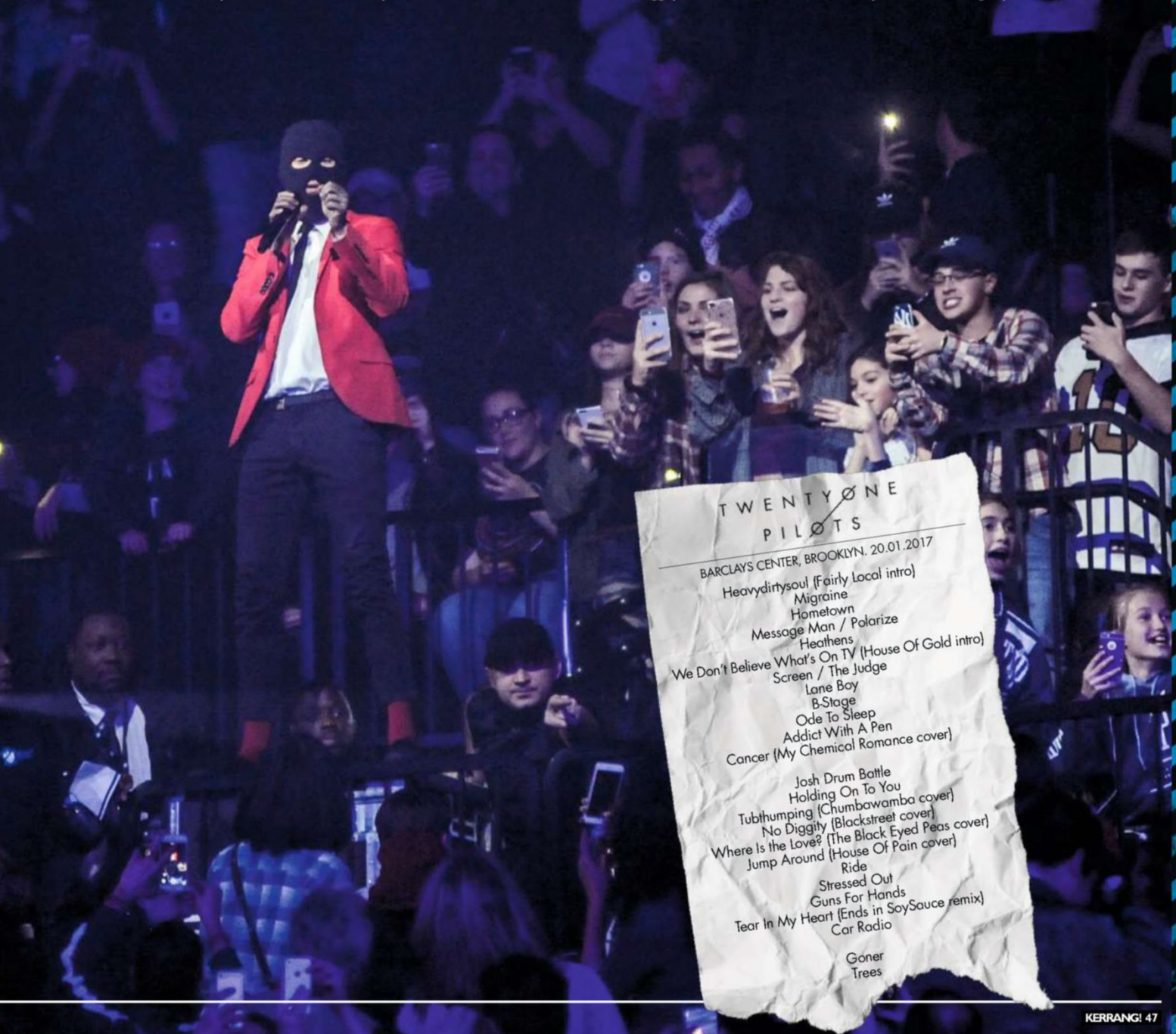
Tonight, when the band explode into the soul-searching Heavydirtysoul, or unleash the outsider anthem of Heathens – a fitting love note between artist and fan – this two-way street of love flows with heavy emotional traffic. And it just seems to give the band the nuclear energy they need for the show: appearing in the middle of the audience, ping-ponging about the stage, or busting out a chocolate box of covers – from the expected (My Chemical Romance's Cancer), to the classic (House Of Pain's Jump Around), or the downright bizarre (um, Tubthumping by Chumbawamba, Blackstreet's No Diggity and Black Eyed Peas' Where Is The Love?). It all adds up to an enormous celebration quite unlike anything else on the planet right now. One that doesn't end once the music does.

"What makes the Clique such a dedicated fanbase is that we are always here for each other," says Becca. "When I go to see the band live, I feel safe. I feel like if an emergency were to happen, I would be okay knowing that the Clique is there to help me. From my personal experience, I remember tweeting how I was sad. How I wasn't in the best mood. I remember getting a DM from a Clique member saying, 'Hey, don't be sad. I don't want you to be sad and neither does Tyler or Josh. Stay alive.' We always support each other."

It's easy to sniff. But for those who've been in the belly of the beast, seen twenty one pilots flying high somewhere like this, the truth is writ large: the town's worth of people watching are just as vital to this as the two men onstage.

"They involve the crowd so much and it makes me feel like I know them even more," says Sophie, her transatlantic trip clearly worth it, before adding, "And I feel like I'm part of what makes them a band."

And that's why twenty one pilots continue to gain altitude. They won't be landing anytime soon.



Someone's been watching Back To The Future. A lot

BEACH SLANG

PLUS: HARKER, NATURE CHANNEL

HAUNT, BRIGHTON. 21.01.17

KKKKK

HEART-ON-SLEEVE PHILLY ALT.ROCKERS TRIUMPH AT THEIR BIG NIGHT OUT AT THE BEACH

WORDS: OLLY THOMAS **PHOTOS:** CHRIS CASEY

SATURDAY NIGHT. The magical time when the week's responsibilities are shrugged off in favour of the pursuit of pleasure. And also the perfect setting in which to experience Beach Slang, a band whose songs spiritually inhabit this interzone of hedonism and romance.

The fun starts with locals Nature Channel, playing their first show in over a year. An entirely new set of rough'n'tumble post-punk promises great things for their forthcoming second album, before fellow Brightonians Harker keep the momentum going with a hefty chunk of driving, melodic punk-rock. And then Beach Slang hit the ground running with Punks In A Disco Bar, and it's abundantly clear that this most party-hearty of towns has met its match.

At the epicentre of this joyful noise is frontman James Alex. When he emulates Pete Townshend's windmilling guitar moves, he's every inch the iconic rockstar. But when he interrupts a song to hug a couple of guys in the front row, or invites a fan onstage to sing The Cure's Boys Don't Cry, he genuinely appears to be the sweetest man in rock'n'roll. Singing of Young Hearts and a Hard Luck Kid, James is both evoking timeless imagery and voicing feelings and concerns that resonate widely. For some bands, the people listening are effectively a clientele; for Beach Slang, they're every inch a community. And whether they're going nuts to Atom Bomb and Ride The Wild Haze, or singing along to Pixies and Oasis covers, it's that connection which makes tonight truly special. It could have been any evening, really; with this lot in town, it would have still felt like Saturday night.

STAR SHOUT!

JAMES ALEX
(BEACH SLANG, VOCALS/GUITAR)

DO YOU FEEL THAT YOUR SONGS GAIN SOMETHING WHEN YOU PLAY THEM IN FRONT OF AN AUDIENCE?
"For sure, it's a very communal thing. I can play these same songs in the room where I write them and they're meaningless. It's everybody who sings them back to me that makes them matter. I feel really lucky every time that happens."

WHAT'S THE STORY WITH ALL THE COVER VERSIONS?
"Growing up, I was a fanatic for making mixtapes for my friends, and now that my platform has widened a little bit… I'm making mixtapes for my friends! We just get to play them this time. Rock'n'roll is holy to me, and I'm just trying to spread the gospel!"

Beach Slang's Aurore Ounjian was clearly delighted by the South Coast seaside in January

THE HOTELIER

PLUS: CRYING, GROTBAGS

GORILLA, MANCHESTER. 23.01.17

KKKK

RELUCTANT MASSACHUSETTS EMO STARS HIT MANCHESTER REPEATEDLY IN THE FEELS

THEY MIGHT not have embraced it as fully as, say, Moose Blood, but if you were going to place The Hotelier anywhere, it would be in the vanguard of the emo revival. This might not make Grotbags the most appropriate of supports. They're named after a kids' TV witch and spend a lot of time talking about mothers-in-law, but they also sing ragged punk songs about things they hold dear. It's just that these are things like pulling a sickie so they can stay home and play GTA. Crying have the most emo name to not contain an Autumn month, but they actually play jaunty femme-fronted indie-pop with 8-bit electronica and the occasional crashing riff. And then we have The Hotelier, a band with the most prosaic of names who deliver pure poetry. '*When the harsh sun breaks in your stained glass eyes / The refracted light keeps glistening,*' sings frontman Christian Holden, and you don't get that at a Five Finger Death Punch show. The whole set carefully balances the mundane and the magnificent, and for all the linguistic acrobatics the themes are eminently relatable. The musical ingredients are simple, but they tease those ragged guitars and rasping melodies into towering great compositions that tug on the emotions as they crash down on the senses. They're not so much leading a revival as reshaping the genre, and The Hotelier's future looks bright.

PAUL TRAVERS

THE KENNETHS

THE HORN, ST ALBANS. 24.01.17

KKKK

CAPITAL CITY NOISENIKS GIVE THE PROVINCES A QUICK LESSON IN PUNK-ROCK 101

"THIS IS a song about how shit radio is in 2017," gobs The Kenneths frontman Josh Weller by way of introduction to What Happened To The Radio. Considering the catchier-than-flu dose of punk-rock his band hit this St Albans boozer with, we could be looking at radio's remedy. Drawing on the most infectious bits of punk history, the Kenneths are descendants of Green Day, Buzzcocks and, erm, Descendents. Hollywood's driving pop takes the vim and swagger of those first two bands, while I Can't Focus boasts the hyperactive melodies of the latter. But more than teeth-rattling tunes, the London trio seep a no-fucks-given attitude from every pore. Despite the half empty room, Josh eyeballs every soul here until there is no place to hide from his atomic power chord salvos. Meanwhile, Lewis Maynard's absolutely mammoth bass grooves are reminiscent of a bulldozer and drummer Aicha Djidjelli fires off maverick beats unencumbered by the broken foot which dogged their previous tour ("You drummed better with a broken foot," teases Josh. "You'd look better with a broken face," comes Aicha's whiplash retort). Like a static shock, they offer a sharp reminder of what carefully crafted punk can do. Back in 1998 Refused declared, '*We want the airwaves back.*' Judging by tonight's display of attitude and melodic nous, the shape of punk to come in 2017 is safe with The Kenneths.

JAMES MACKINNON

OATHBREAKER

PLUS: SVALBARD, GRAVE LINES

THE UNDERWORLD, LONDON. 20.01.17

KKKKK

EARTH-SMASHINGLY GOOD BELGIAN HARDCORE HEROES DEVASTATE LONDON WITH BEAUTY AND THE BLASTBEATS

IN RECENT months the name Oathbreaker has been uttered with the kind of hushed reverence reserved for a code word to some secret society. Well, if that's the case, then the secret is most definitely *out*, because tonight the (sold-out) Underworld is so jam-packed that the crowd, like the headliners' status, threatens to overflow the underground.

Openers Grave Lines, meanwhile, seem satisfied with subterranean confines, because, in Extinction Pill, they've got the perfect bulldozing soundtrack. As do Bristolians Svalbard, who are back to full strength with the return of singer-guitarist Serena Cherry, whose work commitments resulted in her sitting out of three months touring. She ferociously shows what's been missing during Perspective – no mean feat given that her mic doesn't sound like it's at full power.

That's definitely not something you can say about Oathbreaker, whose reputation as one of hardcore's most captivating and creative prospects was cemented with the release of last year's stunning third album, Rheia.

"I won't say too many things," says vocalist Caro Tanghe, her long curls obscuring her face, before suggesting she'd never imagined a London show like this could be possible. You're given a comprehensive understanding of how it is during Son Of R. and Needles In Your Skin, which perfectly showcase Caro's vocal extremes – by turns elfin and evil, Björk and Beelzebub. The brilliance of Oathbreaker's recent material is given greater context by their two final tracks, No Rest For The Weary and Glimpse Of The Unseen, which hail from earlier records and capture the quartet blending their sonic potions less deftly. In truth, even these early forays are excellent. Now they've fine-tuned their unusual chemistry, however, they're nothing short of bewitching.

Who knew the Dementors from Azkaban had such a good band?

STAR SHOUT!

CARO TANGHE

(OATHBREAKER, VOCALS)

YOU PERFORM VERY INTENSELY – WHAT'S GOING THROUGH YOUR MIND ONSTAGE?

"It depends on atmosphere and where your thoughts go. It's the vibe and if you're not there, you're not there; you might be thinking about buying bread. Tonight everything fell into place. When we were doing the first song, I nearly started crying as it touched me so much."

WHAT WAS IT?

"The lyrics on the last record are very personal, so having to perform that every night can be difficult. They're stories, and if you're digging into your mind, going through the story, then it can be intense and emotional. It doesn't happen every night, which is good because otherwise I'd be a wreck!"

WORDS: JAMES HICKIE **PHOTOS:** CHRIS CASEY

REVIEWS

RATINGS
KKKKK = CLASSIC
KKKK = EXCELLENT
KKK = GOOD
KK = AVERAGE
K = POOR

LOWER THAN ATLANTIS

SAFE IN SOUND *(EASY LIFE)*

KKKK

WATFORD ROCKERS WRAP THEIR BLOODY KNUCKLES IN A SMOOTH VELVET GLOVE ON CAREER-BEST ALBUM

FAR Q, the 2010 debut album from Lower Than Atlantis, was a bit of a bruiser. It did display a neat early line in pop hooks, but they were all wrapped up in punk-rock attitude, raucous guitars and lyrics that were as confrontational as they were confessional.

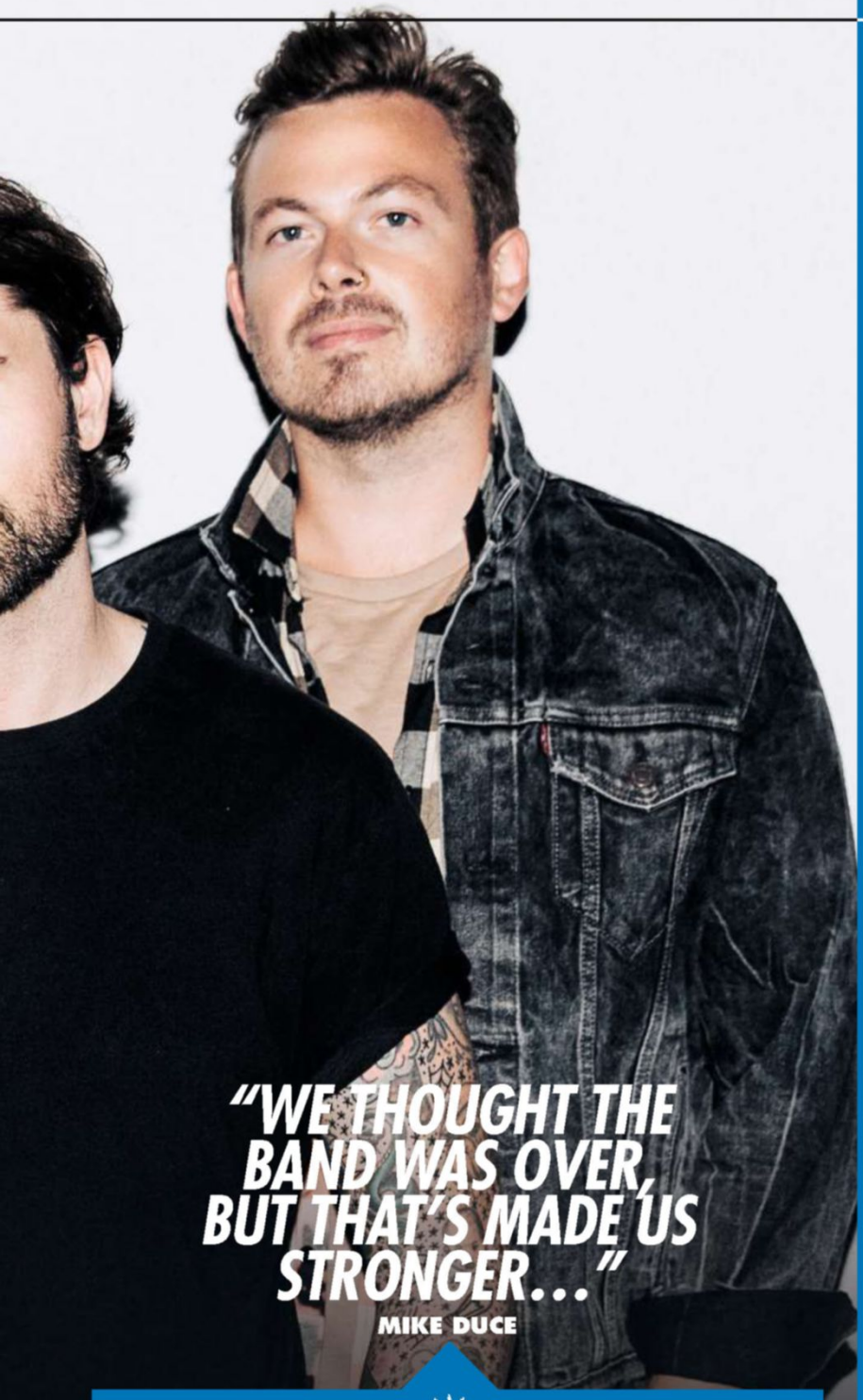
It's been less than seven years since that album's release, but the band are now on their fifth full-length and they've evolved substantially in that time – especially since 2012's aptly-titled Changing Tune. Long Time Coming on this new release features a football terrace *'Who are ya?'* chant, but these days LTA are a better class of hooligan. Safe In Sound is polished and layered: the most expansive and accessible album they've yet created.

Still, you can take a street mutt, put it in a diamanté collar and give it a blow dry, but it still won't be a poodle. *'I think I've blown a fuse / There's blood on my knuckles / The smile on my face is fake / And the vein on my head suggests you get running,'* sings Mike Duce on opener Had Enough. The song itself is big and deliberately anthemic, and you could easily picture several thousand people singing their hearts out to its sentiment of hitting breaking point. I Would, meanwhile, is a perfect little gem of a pop-rock song with a supporting riff like that in Jimmy Eat World's The Middle. It also hears Mike declare *'I would fight a thousand fights… I would swallow broken glass… Just to walk you home.'* Seems he is just a big, glass-chewing softy at heart.

Rough-and-tumble lyrics aside, Safe In Sound is sonically huge without having to resort to sheer volume. Work For It features its single most stomping riff, which is possibly why it was the album's first reveal. Elsewhere, though, Boomerang rides a danceable beat with a hook that certainly does come back, while the previously mentioned Long Time Coming and Could Be Worse work on restrained verses that burst into big swells of melody for the choruses. They're songs that could fill every inch of a stadium and wouldn't sound too out of place on daytime radio.

Sometimes the real safety in sound is to stick with the familiar one. This is a brave, bold and ambitious album, and the finest of Lower Than Atlantis' career so far.

DOWNLOAD: Work For It, I Would.
FOR FANS OF: Deaf Havana, Young Guns.
PAUL TRAVERS



"WE THOUGHT THE BAND WAS OVER, BUT THAT'S MADE US STRONGER..."

MIKE DUCE

THE INSIDER

MIKE DUCE

(VOCALS/GUITAR)

YOU'VE PREVIOUSLY TOLD K! THAT YOU "DON'T TRUST ANYONE". HOW DOES THAT WORK WITH BEING IN A BAND?

"We all have the same end goal – we're all after the same thing. There was a point when we thought the band had broken up, and we were all doing extra curricular stuff – writing for other artists, producing – which made us think it really was all over. When we eventually decided that it wasn't, it made us stronger as a band."

I DON'T WANT TO BE HERE ANYMORE IS IN THE MOULD OF ANOTHER SAD SONG FROM 2011'S WORLD RECORD. DO YOU FIND SONGS LIKE THAT HARD TO WRITE?

"The fucking depressing, sad songs like those ones just come out. It's like therapy... something to take my mind off things. I find songs like that quite cringey. I hate releasing them, but I know that once it's out there that it's nice for anyone that's feeling like that to know that they're not alone."

CLOSING TRACK A NIGHT TO FORGET IS A CELEBRATORY PARTY SONG. WAS IT TRICKY WRITING SOMETHING LIKE THAT NOW YOU'VE STOPPED DRINKING?

"I just wanted a party song. We're playing festivals this year where people will be pissed with their mates, jumping up and down and having a laugh – and it didn't feel like we had a song for that. Considering that I don't drink now, I thought it would be funny to have a song like that coming from me."

INTERVIEW: JAMES HICKIE

TRACK BY TRACK

JAPANDROIDS

NEAR TO THE WILD HEART OF LIFE (ANTI)

KKKK

CANADIAN PUNK-ROCK DUO CONTINUE THEIR WINNING STREAK ON SURPRISINGLY ANTHEMIC THIRD ALBUM

1 NEAR TO THE WILD HEART OF LIFE

'*I used to be good but now I'm bad*,' yells Japandroids frontman Brian King over one of the most infectious melodies you'll hear all year. He's lying. Yes, Japandroids used to be good. But if this opening track is anything to go by, they've become, well, *really* bloody good.

2 NORTH EAST SOUTH WEST

What's immediately obvious is that this is *nothing* like the Vancouver mob's critically-acclaimed 2012 effort, Celebration Rock. Gone is the band's trademark riffs-drums-riffs-make-a-big-old-racket format, and in its place is something carefully considered and *way* more layered. We like.

3 TRUE LOVE AND A FREE LIFE OF FREE WILL

Huh. This is unusually early to go into such a reflective track. Naturally, though, they pull it off thanks to David Prowse's epic drumming. Punk-rock has never sounded so massive.

4 I'M SORRY (FOR NOT FINDING YOU SOONER)

'*I'm sorry for not finding you sooner / I was looking for you all my life*,' a clearly besotted Brian sings. Awww.

5 ARC OF BAR

OH, HI SYNTH! Definitely didn't see you coming. After mastering the 'live-sounding' album with Celebration Rock and debut Post-Nothing, it's super-refreshing to hear the band throwing out their rulebook here. Awesome.

6 MIDNIGHT TO MORNING

A rousing sing-along chorus? Check. Vibrant, fuzzy guitars? Check. An exhilarating, explosive drum fill to round it all off? CHECK! Nailed it.

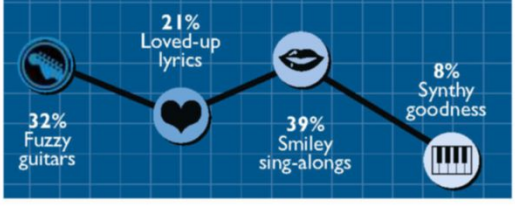
7 NO KNOWN DRINK OR DRUG

'*No known drink or drug could ever hold a candle to your love*,' Brian croons. While Japandroids' past records have typically leaned towards nostalgia, this is very much the band happily focused on the present. And it really suits them.

8 IN A BODY LIKE A GRAVE

While the exhilarating urgency of old may have been transferred into Springsteen-esque anthems and a charming new level of maturity here, Japandroids' ability to move the listener remains as powerful as ever. Welcome back, guys. Let's not leave it so long next time, eh?

THIS ALBUM IS MOSTLY MADE UP OF...



WORDS: EMILY CARTER

BLACK STAR RIDERS

HEAVY FIRE *(NUCLEAR BLAST)*

KKKK

HARD-ROCKERS KEEP THIN LIZZY'S SOUL ALIVE ON ACE THIRD ALBUM

RATHER THAN continuing to use the Thin Lizzy name so long after the death of frontman Phil Lynott in 1986, guitarist Scott Gorham looked to new pastures. The result is Black Star Riders, and music that respectfully follows in Lizzy's footsteps. This is their third album, and also their best. The title-track is basically two cool songs compacted into one sub-zero whole, while the surging Who Rides The Tiger finds frontman Ricky Warwick leering ironically at America's gun culture. There's also a few large salutes to Phil Lynott's Celtic charm – his mischievous eye for the ladies winks away during Dancing With The Wrong Girl, while the troubled drinker pays his tab on Cold War Love. This is no tribute, however, just a mighty fine hard-rock album.

DOWNLOAD: Heavy Fire.
FOR FANS OF: Thin Lizzy, Airbourne.

STEVE BEEBEE

IRON REAGAN

CROSSOVER MINISTRY *(RELAPSE)*

KKK

VIRGINIA CROSSOVER THROWBACKS UNVEIL HIGH-ENERGY THIRD LP

BACK IN the 1980s, any punk band that dared to 'crossover' by incorporating elements of metal into their sound were usually viewed with suspicion. It says something about the shifting sands on which music stands that today such a technique seems innocuous, if not downright passé. What permits Crossover Ministry – the work of one half of modern thrash kings Municipal Waste – to claw its way free from the quicksand of swampy nostalgia is the fact that its sharp and shocking songs are strong enough to elicit a suitably visceral emotional response. In other words, this is a head-banger's ball. It would be remiss not to point out that Iron Reagan are retreading familiar ground, but it would be churlish not to recognise that they do so with ferocious relish, not least on songs such as the fabulously-titled Blatant Violence. So if you want to party like it's 1989, this is the place to do it.

DOWNLOAD: A Dying World.
FOR FANS OF: D.R.I., Slayer.

IAN WINWOOD

BEACHHEADS

BEACHHEADS *(FYSISK FORMAT)*

KKKK

KVELERTAK MEN DITCH METAL FOR JANGLE ON ALT.ROCK SIDE-PROJECT DEBUT

SINCE THEIR inception, Kvelertak have incorporated everything from hardcore to black metal into their Nordic roar. Is that enough for guitarist Vidar Landa and bass player Marvin Nygaard? No, it isn't. The first clue as to the sound of their new band is the new wave-style cover design; the second is that their songs are called things like Give Me Some Love and Moment Of Truth, as opposed to, say, Ondskapens Galakse. But it's not just the English lyrics that make singing along to Beachheads a more enticing proposition. With power-pop perkiness, indie jangle and a hint of Scandinavian garage-rock, these tunes are sometimes uplifting, sometimes bittersweet. They're also uniformly infectious and so full of heart that even hardcore metalheads will find them hard to resist.

DOWNLOAD: Monologues.
FOR FANS OF: Ash, Beach Slang.

OLLY THOMAS

LYRIC OF THE WEEK

'Here I lay, my throat on fire / My stomach acid, it keeps getting higher and higher.'

We've often had the same feeling, Frank, after visiting the curry house by K! Towers. Our advice? Get a Rennie endorsement, lad.

BAND: Frank Carter & The Rattlesnakes
SONG: Snake Eyes
ALBUM: Modern Ruin

SLEEVE OF THE WEEK

Ice cream is proven to make you un-sad. But what about when an ice cream is sad? That's the question posed by Dune Rats' The Kids Will Know It's Bullshit. It couldn't just eat ice cream – that'd mean chewing himself or cannibalising his mates. And that would only make him more sad.

VIDEO OF THE WEEK

RE-ARRANGE, BIFFY CLYRO

Do you like abstract close-ups of Simon Neil? You better do or you'll get nothing out of this video. We're not sure why he's got a second pair of hands rubbing his eyes, though. Is your optician really hands-on, Si? We need to know.

LESS THAN JAKE

SOUND THE ALARM *(PURE NOISE)*

KK

GAINESVILLE SKA PUNKS UNVEIL NEW SEVEN-TRACK EP

THE DECISION as to whether or not a listener likes Less Than Jake takes no more than four seconds. If you're partial to major-key melodies sung in a nasally manner, plus the occasional foray into bouncing-beat day-glo ska-punk, then this is a band to like. Others, though, will be justified in finding such endlessly chirping pop-music-played-loud grating in the extreme. Of course, no band that has persisted for a quarter of a century can do so without talent, and on songs such as Years Of Living Dangerously and a typically effervescent Good Sign the precision with which Less Than Jake find their groove is impressive. But too often, each song's relentless march toward the kind of chorus you can imagine providing the soundtrack for a bevy of beautiful, suburban cheerleaders is too much to take.

DOWNLOAD: Years Of Living Dangerously.
FOR FANS OF: NFG, Neck Deep.

IAN WINWOOD

JOHN GARCIA

THE COYOTE WHO SPOKE IN TONGUES *(NAPALM)*

KKK

THE FORMER KYUSS FRONTMAN REVISITS HIS PAST WITH ACOUSTIC ALBUM

WHILE MANY stoner rock guitarists could lay claim to shaping the genre, John Garcia will always be its voice. His throaty croon has led the likes of Kyuss, Slo Burn and Hermano, but here his second solo album takes a different tack and reworks his back catalogue highlights as acoustic songs. Kyuss fans will take a particular joy in his stripped-back versions of Gardenia and Green Machine which, thankfully, retain their sense of menace that prevents them wandering into Blaze Of Glory territory. Best enjoyed, then, next to a campfire under a twinkling desert sky.

DOWNLOAD: Green Machine.
FOR FANS OF: Kyuss, Unida.

SIMON YOUNG

DEARLY BELOVED

ADMISSION *(APORIA)*

KKKK

CANADIAN PUNKS ROOT AROUND IN THE FURTHEST RECESSES OF THE GARAGE

DEARLY BELOVED sound like the influences Kurt Cobain listed in his journals, without sounding particularly like Nirvana. Kurt himself said he wanted to rip off the Pixies, and Admission displays a similar love of that hulking bass, pulsing dynamic and male/female vocal trade-off. They're DIY in that they've been releasing records for a decade but have only just got themselves a producer. The knob-twiddler in question, one Daniel Rey (The Ramones, The Misfits), keeps things suitably raw and lo-fi, but there's nothing unrefined about the composition. From the artsy throb of Blood In The Water, to Who Wants To Know, which makes an off-kilter crawl through a nightmare alley, this is imaginative and primal at the same time.

DOWNLOAD: I Tried To Leave,
FOR FANS OF: Pixies, The Eighties Matchbox B-Line Disaster.

PAUL TRAVERS

THROUGHOUT THE '80s, Judas Priest were absolutely on fire. With 1980's peerless British Steel, they had ramped up and sharpened everything in their already-heavy arsenal to a truly deadly point, fully embracing the heavy metal tag that one-time contemporaries like Sabbath, Zeppelin and Deep Purple had rejected. The album set the standard for a new decade, and across follow-ups Point Of Entry, Screaming For Vengeance and the cast-iron Defenders Of The Faith, they continued to uphold the good name of

ON THE STEREO

1 MALLORY KNOX – BETTER OFF WITHOUT YOU
This teaser for the Cambridge crew's new album is deep. And catchy. But mostly deep.

2 MODERN BASEBALL – THIS SONG IS GONNA BUY BRENDAN LUKENS A NEW PAIR OF SOCKS
You've gotta have ambitions. And MB's involves clean footwear. Very sensible.

3 CHAD GILBERT – BUILD FREE
In a bid to write the most pop-punk song of all time, Chad from New Found Glory has written a song about Lego. Yes. And it rules.

4 THY ART IS MURDER – NO ABSOLUTION
CJ McMahon is back in TAIM! Heaviness siren!

5 MEMORIAM – WAR RAGES ON
Want some death metal heaviness? Yes, and here it is.

HORISONT

ABOUT TIME *(CENTURY MEDIA)*

KKKK

GOTHENBURG SPACE AGE ROCKERS GO BACK TO THE FUTURE ON FIFTH OPUS

A TIME-TRAVELLING saga? Inner eye-dazzling prog? Ballsy classic rock chops? On the surface, you could mistake About Time as a relic from a time when hair was flowing, shirts were flowery and you could smuggle a dachshund down each ballooning trouser leg. Yet moustachioed experimenters Horisont have more than tempo-juggling tunes up their sleeves; they've got plenty of heart and soul, too. From The Hive's opening sonic salvo of keys and duelling guitars through to the closing reality warping trip of the title-track, each lysergic meltdown and primal howl is belted out with gusto. In its gallant spirit and grin-inducing craft, About Time sounds neither behind nor ahead of time. It sounds outside of time entirely.

DOWNLOAD: Point of Return.
FOR FANS OF: Rival Sons, Deep Purple.
JAMES MACKINNON

THE FINAL CLAUSE OF TACITUS

PEACE IN CHAOS *(SELF-RELEASE)*

KKK

WEIRDLY-NAMED READING QUARTET BRING THE FUNK ON DEBUT EP

THE FINAL Clause Of Tacitus (yeah, we've got no idea what that means, either) deserve credit for daring to take their music to rarely-travelled waters. There's not many bands around at the moment dealing in this sort of Red Hot Chili Peppers meets Rage Against The Machine funk-metal hybrid. At times it's rather ludicrous, but their groovy riffs and angsty attitude are certainly good fun, and the mighty fine shredding on Give Them Blood is to be admired. '*We're bringing back the funk*,' declares vocalist Matt Dunne on 7 Years. They'll need to up their game in the future to bring the funk back for good, but for a debut EP, this is a bold and assured effort.

DOWNLOAD: 7 Years.
FOR FANS OF: Red Hot Chili Peppers, Rage Against The Machine.
JAKE RICHARDSON

Metal God perfectly. But when 1986's Turbo emerged, many fans were outraged. Keyboards and guitar effects abounded, creating something far slicker than the gritty, aggressive hack and slash of previous favourites like Breaking The Law or Electric Eye. But looking back via **TURBO 30 (KKKKK)** it's impossible to see the problem. At the time, the shiny production was a big step, but here, it just seems like another step in the album-to-album evolution Priest have done since their Rocka Rolla debut anyway. And while Parental Guidance remains perhaps the cheesiest thing the band have ever done – even if it was an admittedly sugary dig at the PMRC – but Locked In and Private Property are unimpeachable bangers, and Turbo Lover is one of the best songs they've ever written. The two bonus discs, recorded live at Kansas' Kemper Arena, meanwhile, only serve to highlight what an absolute force Priest were at the time. Often written off as Priest's own St. Anger, this is worth a revisit just to prove how wrong all of those naysayers are.

WORDS: NICK RUSKELL

Devin Townsend

OCEAN MACHINE: BIOMECH (HevyDevy, 1997)

HOW THE CANADIAN GENIUS TOOK A BUNCH OF LEMONS AND MADE A CONCEPTUAL GLASS OF SOLO LEMONADE

DEVIN TOWNSEND has a colossal body of work which bears his name, but not one of his 20-plus albums have been as tricky to make as Ocean Machine: Biomech. He had begun writing songs for the album long before joining Steve Vai's band as a vocalist on his 1993 album Sex & Religion, or forming Strapping Young Lad. A grand undertaking, Ocean Machine: Biomech was committed to tape at various points throughout 1996 at Vancouver's Factory Studios with drummer Marty Chapman and bassist John 'Squid' Harder. The project, however, was fraught with problems from the outset and bad luck; patchy recordings were salvaged by Daniel Bergstrand's mix and an inventive sample from a fairly well-known metal album. Two decades on, Devin recalls the struggles he overcame to complete his most personal album to date…

HOW STRESSFUL WAS THIS ALBUM TO MAKE?

DEVIN TOWNSEND: "My wife and I had to self-fund Ocean Machine. She was working in a grocery store and I was doing music; we kept pooling our money together so I could buy two-inch tapes and keep recording. I didn't have a label to guide the ship, so we had to fund it all. The thing which made Ocean Machine so important to me is the struggle that it took to get it finished."

WHAT SORT OF SETBACKS DID YOU ENCOUNTER?

"I had all the music prior to being with Steve Vai, but I couldn't get it signed. Strapping Young Lad got signed and I had to come up with metal! A distribution deal fell through, but Sony in Japan said if I started my own label, they'd license it from me. That's where HevyDevy Records came from. I had great drum performances and a great bass performance but the sounds were just *shot*. I convinced Daniel Bergstrand [who'd worked on Strapping Young Lad's City album from 1997] to mix it in Malaga for a month. We got a studio for basically nothing."

WHAT KEPT YOU GOING, DESPITE ALL THESE HURDLES?

"The attention I got for the Vai gig was significant, but it wasn't on the strength of anything that I did. He liked my voice and he liked me. Maybe it was my ego, but I needed to get it done. As much as I liked Strapping Young Lad, it was not something I'd intended on doing – it just happened. I had to do this, even if no-one liked it. At least I could say, 'Look, here's where I was at.'"

WAS THERE A MOMENT WHEN YOU FELT YOU'D FINISHED THE ALBUM?

"It was a salvage job, every aspect of it. When we were mixing, there was one song where Daniel was like, 'Whoever recorded these drums… I can't hear this *one* splash cymbal.' So, I set up a china cymbal in this warehouse in Spain. I can't drum for shit, but I sat there and overdubbed the cymbal on this track, just so we could have them poke out of the mix. The snare was really shot, too. We didn't have computers and samplers the same way we do now, it was all on ADAT. So what we did was sampled the snare from the first bit of Sad But True by Metallica. We took one of those snares and mixed it in with our actual snare."

ARE YOU PROUD OF WHAT YOU ACCOMPLISHED WITH OCEAN MACHINE, LOOKING BACK?

"I don't think it got any better, to be honest. It got *different*. All those experiences which made me who I was – all the real important ones, my first experience in death or first love, losing your virginity, betrayal, all the stuff with Vai, getting married – were experiences I had to draw from for Ocean Machine. It was a good moment in time."

WORDS: SIMON YOUNG PHOTO: PAUL HARRIES

"WE HAD TO SAMPLE METALLICA'S DRUMS…"
DEVIN TOWNSEND

K!LLOBBER

MU$T HAV£S

ALL THE BEST GEAR FROM THE FOUR CORNERS OF PLANET ROCK AND BEYOND!

Ever fancied sounding like Ozzy on The Wizard? Well, first take a truckload of drugs… actually, don't do that. Buying this cool Ozzy-branded harmonica is much better for your health.
$99.99 (£79.47) Ozzyshop.com

We're pretty excited about The Lego Batman Movie. Hopefully it won't be brick. Brick sounds a bit like shit. Well, sort of.
$16.72 (£13.28) Hottopic.com

Long-sleeve T-shirts are awesome, aren't they? They keep you warm, and you can hide bad tattoos from your mum. Cheers, LTA.
£15 Lowerthanatlantis.tmstor.es

Oh really, twenty one pilots? Guess you didn't see The Sopranos? Tony was always sobbing. Uncle Junior, too, for that matter.
£15.99 Grindstore.com

Fancy being vegan? Terrified of giving it go? This vegan, punk-rock cookbook exists to hold your hand. Not literally.
£10.20 Amazon.co.uk

What do you think the Deathbats on this Avenged Sevenfold patch are talking about? We reckon they're talking about what Johnny Christ uses to style his Mohawk. We're saying jam.
£1.99 Grindstore.com

Are you a pop-punk fan? Are you a poacher or burglar? If the answer is yes to all, this all-black As It Is tee is for you.
£20 Asitis.limitedrun.com

Our favourite Japanese death-metal red panda Aggretsuko (and that's not something you say very often) gets her own merch…
$8 (£6.34) Sanrio.com

This silky and skeletal jacket will make you look cool – and look like you're giving a big ol' piggyback to a skeleton…
$159.90 (£127.10) Hottopic.com

Go back and read what we said about the LTA T-shirt above, only change 'LTA' to 'Frank Carter'.
£20 Internationaldeathcult.com

It's a red cap, with Make America Great Again printed in Russian. People are fucking amazing.
£16.25 Etsy.com

This KISS coffee tumbler is far too expensive. But you'll need something to hold your brew while you eat dodo…
$429.95 (£341.60) Shopkissonline.com

RESIDENT EVIL SPOOKY VOICE MEEEEERCH

THERE'S A NEW GAME. NUMBER 7. AND IT'S GREAT! WHAT ARE THE CHANCES!

Who ya gonna call for your contemporary emo needs? SORORITY NOISE!
$25 (£19.86) Sororitynoise.com

It's very unfair that Moose Blood have better T-shirt designs on their U.S. online store than their UK one. Dudes, America voted for Trump!
$20 (£15.88) Districtlines.com

This is a patch. With a skeleton on. Sew it to stuff. Not to balloons or anything, though. That would be impractical.
£1.99 Grindstore.com

K! office favourites Sumo Cyco are back with a new album, and here's singer Sever pointing to her shoulders. She's like, 'Dude, even my shoulders are more neon-daubed-avant-garde-dub-rock than you.'"
$19.99 (£15.87) Sumo-cyco.myshopify.com

"Make America Pink Again," say SWMRS on this lovely cap. Probably. "Fuck Trump," they say. Definitely.
$25 (£19.85) Swmrsmerch.com

FACT: You Me At Six's new symbol was created after Josh Franceschi made a coffee cup stain.
£14.99 Impericon.com

Did you know that the Resident Evil movies are the highest-grossing film series to be based on video games of all time? No? Well you do now. So get involved if you haven't already. Way better than Assassin's Creed.
£10.46 Amazon.co.uk

Here's the core Resident Evil characters to hang on your wall. The only thing that could be better than this is a picture of Barry Burton in a frame, shaped like a heart. All together now: "God, that was close. You were almost a Jill sandwich!"
£11.99 Gamerabilia.co.uk

You'll feel fit to swing a giant, bloody hammer wearing this bad boy. Which will come in handy if you're having a DIY weekend. Or defending Asgard. You could probably wear it to do either, to be completely honest with you. Expect a few strange stares, mind.
£44.99 Etsy.com

As all fans will know, the Umbrella Corporation are the antagonists in the Resident Evil universe. But what you might not have known is that President Donald Trump was, for a brief period of time, the CEO. Probably.
£35.96 Game.co.uk

This is cool*. If you're playing the new Resident Evil via 3D VR headset and you light this candle, you can play the game in 4D – the candle releases the authentic smell of zombies! (*Your parents/housemates may not agree.)
£14.99 Merchoid.com

Our favourite Resident Evil monster is the Licker, just because he sort of answers the question, 'What would Gene Simmons from KISS look like if he fell asleep in the bath for a hundred years?'
£9.99 Popinabox.co.uk

DON'T MISS

GALACTIC EMPIRE

IN A GALAXY FAR, FAR AWAY, SOME METALHEADS ARE PREPARING A SHOW LIKE NO OTHER. THIS *IS* THE STAR WARS-THEMED BAND YOU'RE LOOKING FOR!

GREETINGS, LORD VADER. HOW ARE YOU PREPARING FOR YOUR FIRST CONQUEST IN THE UK?

DARK VADER (*GUITAR*): "We are doubling our efforts. We have detected a Rebel fanbase in the UK system, and will stop at nothing to deliver a crushing blow of sonic annihilation. With our combined strength, we can end this destructive conflict. Together, we can rule Derby, Edinburgh, and some of the other small surrounding municipalities. There will be no-one to stop us this time… except maybe TSA [Transportation Security Administration] or Immigration."

IS THERE ONE PART OF THE UK THAT YOU'RE ESPECIALLY LOOKING FORWARD TO CONQUERING?

"We don't want to make a mess of things in front of the Chancellor, but when we arrive in London we hope to have a sick first show. From there we can only expect the rest of the UK and the Outer Rim Territories to fall in line."

AS FOR YOUR STAGE SHOW, CAN WE EXPECT DEATH STAR BEAMS AND LIGHTSABER BATTLES?

"The Death Star, Lightsabers, Force choking… it's true. All of it. You don't know the *power* of the Dark Side. Actually, I think at the moment the power is rated 120V, and I believe we need to convert to 220V. Once we take care of that, this show we have created is the ultimate power in the universe. I suggest you view it."

> ***"WE HAVE DETECTED A REBEL FANBASE IN THE UK SYSTEM"***
> **DARK VADER**

UM, POWERFUL STUFF… DO YOU THINK THE UK IS STRONG WITH THE FORCE?

"There is a great disturbance in the Internet. The Force is strong with the son [Harry] of [Prince] Charles. He must not become a Jedi. He could be a great asset, though. If the UK could be turned, they would be a powerful ally. Can it be done? I think after 16 shows we can melt some faces with our super-awesome guitar parts, sell a few non IP-related T-shirts, and maybe sign a few posters for the people that come out to the shows."

AND THOSE PEOPLE WHO ARE YET TO JOIN THE DARK SIDE, HOW WILL YOU CONVERT THOSE NERF HERDERS?

"They will join us, but I guess they also have the option not to. It's 2017 and it's fairly important right now to offer free-thinking individuals the ability to have a safe space and their own cognitive reasoning and decision-making skills. We can't really force them. No pun intended."

SEE, A BIT OF ANAKIN IS STILL IN YOU. FINALLY, WHAT CAN WE EXPECT FROM GALACTIC EMPIRE'S FUTURE?

"We will rule the entire Galaxy with an iron fist, and get as many people as possible to head-bang to our super-cool heavy metal arrangement of my theme song. And high-five a bunch of kids after the show."

DATES: London O2 Academy Islington February 1, Southampton Joiners 2, Milton Keynes Craufurd Arms 3, Brighton Patterns 4, Plymouth Hub 5, Bristol Fleece 6, Cardiff Globe 7, O2 Academy3 Birmingham 8, Leamington Spa Zephyr Lounge 9, Manchester Satans Hollow 10, Edinburgh Opium 11, O2 ABC2 Glasgow 12, O2 Academy2 Newcastle 13, Reading Sub89 14, O2 Academy2 Oxford 15, Derby Venue 16. Support: Sithu Aye.

WORDS: JAMES HINGLE

YOUR WEEK!

KERRANG! DAY *FEBRUARY 1*

BIRMINGHAM Doyle (Mama Roux's)
BRIGHTON Skindred, Raging Speedhorn, Feed The Rhino (Concorde II)
CAMBRIDGE Rival Sons (Junction 1)
LEEDS Glenn Hughes (Church)
LONDON Galactic Empire, Sithu Aye (O2 Academy Islington)
LONDON The Wonder Years, PUP, Trash Boat, Tiny Moving Parts (KOKO, Camden)
MANCHESTER Black Peaks (Ruby Lounge)
NOTTINGHAM The Ataris, Lacey (Rescue Rooms)

THURSDAY *FEBRUARY 2*

BASINGSTOKE The Ataris (Sanctuary)
BIRMINGHAM Black Sabbath, Rival Sons (Genting Arena)
BIRMINGHAM Seaway, WSTR, The Gospel Youth, Coast To Coast (O2 Academy3 Birmingham)
CHESTER Doyle (Live Rooms)
DERBY Skindred, Raging Speedhorn (Venue)
LONDON Aaron West And The Roaring Twenties (Dome, Tufnell Park)
NOTTINGHAM Black Peaks, Tigercub, Employed To Serve (Rock City Basement)
SOUTHAMPTON Evil Scarecrow (Engine Rooms)
SOUTHAMPTON Galactic Empire, Sithu Aye (Joiners)

FRIDAY *FEBRUARY 3*

BATH Black Peaks, Tigercub, Bad Sign (Moles Club)
BIRMINGHAM The Wonder Years, PUP, Trash Boat, Tiny Moving Parts (O2 Institute Birmingham)
GLASGOW Doyle (Audio)
LONDON Arcane Roots (Bush Hall)
LONDON Dead! (Boston Music Room, Tufnell Park)
LONDON Epica, Powerwolf, Beyond The Black (O2 Shepherd's Bush Empire)
LONDON Evil Scarecrow (Electric Ballroom, Camden)
LONDON Seaway, WSTR, The Gospel Youth, Tigress (Underworld, Camden)
MILTON KEYNES Galactic Empire, Sithu Aye (Craufurd Arms)

SATURDAY *FEBRUARY 4*

BIRMINGHAM Black Sabbath, Rival Sons (Genting Arena)
BRIDGWATER The Ataris (Cobblestones)
BRIGHTON Galactic Empire, Sithu Aye (Patterns)
BRISTOL Evil Scarecrow (Thekla)
GLASGOW The Wonder Years, PUP, Trash Boat, Tiny Moving Parts (QMU)
LEICESTER Black Peaks, Tigercub, Bad Sign (Firebug)
LONDON Skunk Anansie (O2 Academy Brixton)

SUNDAY *FEBRUARY 5*

BIRMINGHAM Black Peaks, Tigercub, Bad Sign (O2 Academy3 Birmingham)
CARDIFF The Ataris (Globe)
CARLISLE Skindred, Raging Speedhorn, Triverse Massacre (Brickyard)
LEEDS Green Day, The Interrupters (First Direct Arena)
MANCHESTER The Wonder Years, PUP, Trash Boat, Tiny Moving Parts (O2 Ritz Manchester)
PLYMOUTH Galactic Empire, Sithu Aye (Hub)

MONDAY *FEBRUARY 6*

BRISTOL Galactic Empire, Sithu Aye (Fleece)
LONDON The Ataris (Dingwalls, Camden)
MANCHESTER Green Day, The Interrupters (Arena)
STOKE Raging Speedhorn (Underground)

TUESDAY *FEBRUARY 7*

CARDIFF Galactic Empire, Sithu Aye (Globe)
GRAVESEND The Ataris (Red Lion)
LIVERPOOL Skindred, Raging Speedhorn, Death Blooms (O2 Academy Liverpool)

RIDER OF THE WEEK

BAND: Napoleon

In their spare time, the rising Brit-metallers like to practice their table tennis skills. Watch out, Tokyo 2020: here's the UK entry…

Napoleon

Cardboard cut-out of Dwight Schrute
Moroccan hummus and brown pitta bread
Guacamole – and lots of it
Doritos – Lightly Salted and Chilli Heatwave
Table Tennis
1 x bottle of Sriracha sauce – the hot one, not the pathetic one
Wagamama take-out for dinner
1 x bottle of Bulleit bourbon or Jameson Irish Whiskey
A selection of BrewDog ales, or any craft beers
UE wireless boom for pre-show bangers

CAN'T GET TO A GIG?

THEN HERE'S SOME OTHER STUFF TO KEEP YOUR EYES/EARS BUSY

INKOMBAT! BLINK-182 VS. NEW FOUND GLORY

KERRANG! TV – FEBRUARY 3, *12PM*

This is the ultimate bro-down of pop-punk kings. All of the friends, all of the pizza and all of the dick jokes you could ever wish for!

PANIC! AT THE DISCO ON THE TONIGHT SHOW STARRING JIMMY FALLON

KERRANG.COM

Brendon Urie was up to his usual tricks again, conquering the planet one live TV show performance at a time. Soon they'll be making a huge statue of him to put right next to the Statue of Liberty. You never know, it might make her look happier…

KERRANG! KLUB – U.S. ROCK RIOT: TOP 40

KERRANG! TV – FEBRUARY 3, *8PM*

Kerrang! Klub is back, and it's time to unleash your inner-anarchist! Kerrang! TV are supplying the finest songs to fuel any anti-Trump rally. Or you could make a Trump piñata and smash the hell out of it with a baseball bat called Lucille…

MY FIRST GIG

WHO: PITCHSHIFTER, THISGIRL, HALL FOR CORNWALL, TRURO, 2002

THE GNARWOLVES FRONTMAN WAS MORE INSPIRED TO MOSH BY THE SUPPORT BAND THAN THE HEADLINE ACT. UP THE PUNX…

THOM WEEKS, GNARWOLVES

"When you're from Cornwall, apart from local bands, there's only really two shows per year. So it's always exciting when someone you've heard of actually comes through. At the time I was quite young, and in that phase where you're first finding your way in terms of the music you like. I'd heard Pitchshifter on a CD that came with Kerrang! and they sounded so cool to me.

"I went with my brother, Max, who plays drums in Gnarwolves, and I think basically everyone at school who owned a Slipknot T-shirt was there! I was really excited on the day of the show. It wasn't new, as such, because we went to local shows every week, watching terrible ska bands and bands who sounded like Funeral For A Friend – except not being able to play in time with one another. But it was still special. I'd been to see pantomimes at that venue from when I was really little, so it was funny seeing noisy bands in there! Pitchshifter were exactly what I expected them to be; they definitely knew how to rock the room, and I liked them, but they didn't set my world on fire. But that was maybe because thisGIRL were incredible.

"I think that without knowing it I was waiting to hear my first hardcore or punk band, and they were on that kind of level – and they were louder, noisier and had more energy than everyone else playing that night! There was nothing contrived about it, and everything about what they were doing spoke to me. Of course, I got in the mosh for all of the bands, and I remember being swallowed up by the crowd many times, which has to mean I was having fun, right?

The show definitely changed things a lot for me. I knew I wanted to be in a band before that, but it really stepped it up for me."

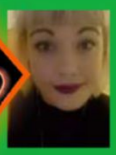
pitch shifter

GENERAL ADMISSION

WORDS: DAN SLESSOR PHOTO: GETTY

GIGS

MY VENUE



THE SUGARMILL

STOKE

36 BRUNSWICK ST, STOKE-ON-TRENT, ST1 1DR

DANNI BROWNSILL, PROMOTER

COULD YOU TELL US A BRIEF HISTORY OF THE SUGARMILL?

"The Sugarmill is a live music venue in Stoke-on-Trent, which has been open since 1994. We've hosted hundreds of bands over the years, many of whom have gone on to have massive success. Examples include: Muse, A Day To Remember, Lamb Of God, Biffy Clyro, Trivium, You Me At Six and Glassjaw to name just a few."

WHAT IS IT LIKE WORKING WITH A MUSIC VENUE?

"It's hard work. We're a small, independent venue, so our team is small, too. There's two of us in the office who book all the gigs, book all the club nights, run the website, run the social media, do all the promotion, press, ticketing, production and a myriad of other jobs that need doing. People are always amazed at just how much goes into the running of a venue. I wouldn't change a thing, though. It's hard, but standing back and watching a band who are playing to a sold-out venue makes it all worthwhile."

FOR YOU, WHAT MAKES YOUR JOB SO EXCITING?

"When a band I've been working with for a while come back and sell the venue out. I only book bands I have faith in, and often lose money initially. When the band make it and sell the place out and go on to do massive things, that's always so emotional."

NAME US SOME OF THE BEST GIGS TO HAPPEN THERE?

"This is a really hard question, as I could list hundreds! Enter Shikari back in October 2006 stands out – they always deliver live, and they smashed it. I spent a good 30 minutes after the show reuniting people with lost shoes. Biffy Clyro in April 2007 – which was one of many Biffy shows I've seen at The Sugarmill over the years – stands out as it was the last one before they were far too huge to be able to play a 400-capacity room. Also, Frank Carter & The Rattlesnakes… Frank is a firm Sugarmill favourite – not least because when he was here with The Rattlesnakes last year he got the whole crowd to sing Happy Birthday to me – because we have so much history. There was the infamous Gallows show where Frank split his head open and had to go to hospital. There's quite an iconic image of him with blood all over his face. After his last gig here, he made sure all staff members got some free merch, and he thanked them all personally. Oh, and Glassjaw in August 2011 – I fangirled and nearly cried when they played Ape Dos Mil."

FINALLY, WHAT CHALLENGES ARE YOU FACING IN 2017?

"It's tough when people don't have as much money as they used to, due to various political factors. Lots of venues are closing around the country and people are beginning to see that it's so important to support your local venue and get to shows when you can, or it may not be around forever. Happily, The Sugarmill is going nowhere for the time being."

Worst job interview ever

ALOUD.COM
buy your tickets from www.aloud.com

BOOKING NOW

AARON WEST AND THE ROARING TWENTIES
London Dome, Tufnell Park February 2.

AGAINST THE CURRENT
Brighton Haunt March 8, Norwich Epic Studios 9, O2 Academy2 Liverpool 10, Edinburgh Liquid Room 12, Sheffield Leadmill 13, Cardiff Globe 14, London Bush Hall 17.

ALL TIME LOW
London Eventim Apollo March 10, Cardiff Great Hall March 11, Southampton Guildhall 13, Cambridge Corn Exchange 14, O2 Academy Leeds 15, O2 Academy Birmingham 16, Liverpool Guild Of Students 18, Belfast Ulster Hall 19, Dublin Olympia 20, O2 Academy Bristol 22, O2 Apollo Manchester 23, O2 Academy Sheffield 24, O2 Academy Newcastle 25, Edinburgh Corn Exchange 27, O2 Academy Glasgow 28, Norwich Nick Rayns LCR 30, London O2 Academy Brixton 31. Support: SWMRS, Waterparks.

ANTHRAX
O2 Institute Birmingham February 9, London O2 Forum Kentish Town 10, O2 Academy Bristol 11, Nottingham Rock City 13, Manchester Academy 14, Glasgow Barrowlands 15, Newcastle University 16, Norwich UEA 17.

APOCALYPTICA
Manchester Bridgewater Hall February 27, Edinburgh Queen's Hall 28, London Royal Festival Hall March 1.

ATTILA
Glasgow Garage April 1, Leeds Key Club 2, Nottingham Rescue Rooms 3, O2 Academy2 Birmingham 4, Bristol Marble Factory 5, Manchester Academy II 6, London Camden Electric Ballroom 7, Southampton Engine Rooms 9.

AUGUST BURNS RED
London Camden Underworld July 28, Bristol Fleece 29, Manchester Sound Control 30.

BASEMENT
Southampton Joiners February 28 – March 1, London Bush Hall 2 – 3, Manchester Deaf Institute 5 – 6, Glasgow King Tut's 7 – 8, Leeds Key Club 9 – 10. Support: Higher Power.

BLACK PEAKS
Manchester Ruby Lounge February 1, Nottingham Rock City Basement 2, Cheltenham Frog & Fiddle 3, Leicester Firebug 4, O2 Academy3 Birmingham 5. Support: Tigercub, Two Glass Eyes, Employed To Serve, Bad Sign (certain dates only).

BLINK-182
Cardiff Motorpoint Arena July 3, Nottingham Motorpoint Arena 4, Leeds First Direct Arena 5, Birmingham Barclaycard Arena 7, Newcastle Metro Radio Arena 9, Glasgow SSE Hydro 11, Manchester Arena 14, Liverpool Echo Arena 15, Bournemouth International Centre 17, London O2 Arena 19 – 20.

BLOODSTOCK FESTIVAL
Line-up: Amon Amarth, Megadeth, Blind Guardian, Testament, Possessed, Hatebreed, Hell, Whitechapel, Decapitated, Brujeria, Obituary, Skindred, Annihilator, Municipal Waste. Derbyshire Catton Park August 10 – 13.

BRITISH SUMMER TIME
Line-up: Green Day. London Hyde Park July 1.

BURY TOMORROW
O2 Institute Birmingham April 14, O2 Ritz Manchester 15, Glasgow Garage 16, Newcastle Riverside 17, Leeds Stylus 19, Nottingham Rock City 20, CardiffY Plas 21, London O2 Forum Kentish Town 22. Support: Crossfaith.

COUNTERFEIT
Leeds Key Club April 18, Manchester Academy III 19, O2 Academy2 Newcastle 20, Glasgow Stereo 21, Nottingham Rock City Basement 22, O2 Academy3 Birmingham 23, Bristol Fleece 25, London Camden Underworld 26, Southampton Joiners 28, Brighton Haunt 29.

CREEPER
Manchester Academy II March 25, Glasgow Garage 26, Newcastle University 27, Leeds Stylus 28, London Camden Electric Ballroom 30, Southampton 1865 31, O2 Institute2 Birmingham April 1, Cardiff TramShed 2. Support: Milk Teeth, Energy, Puppy.

CROWBAR
O2 Institute Birmingham March 16, Sheffield Plug 17, Glasgow King Tut's 18, Manchester Academy3 19, London Dome Tufnell Park 20, Dublin Voodoo Lounge 21, Belfast Limelight2 22, Reading Sub89 23, Southampton Engine Rooms 24, Bristol Bierkeller 25.

DEAF HAVANA
O2 Ritz Manchester February 17, O2 ABC Glasgow 18, O2 Academy Bristol 20, O2 Institute Birmingham 21, Norwich Nick Rayns LCR UEA 23, London O2 Forum Kentish Town 24.

DEFTONES
London Alexandra Palace May 5, O2 Apollo Manchester 6, Glasgow SECC 7. Support: AFI.

DESERTFEST
Line-up: Turbonegro, Samsara Blues Experiment, The Picturebooks, Satan's Satyrs, Yuri Gagarin, Vodun, Mammoth Storm, Elephant Tree, Sleep. London Camden April 28 – 30.

DOWNLOAD FESTIVAL
Line-up: System Of A Down, Biffy Clyro, Aerosmith, Slayer, Prophets Of Rage, Rob Zombie, AFI, Five Finger Death Punch, Of Mice & Men, Sleeping With Sirens, Fozzy, Every Time I Die, Simple Plan, Motionless In White, The Story So Far, Pierce The Veil, Alter Bridge, Airbourne, Opeth, Clutch, Sum 41, Good Charlotte, Issues, Ministry, Mastodon, DevilDriver, Coheed And Cambria, Four Year Strong, Knuckle Puck, WAKRAT, Basement, The One Hundred, Crown The Empire, The Dead Daisies, Greywind, Astroid Boys, Exodus, Lost Society, God Damn, Red Fang. Derby Donington Park June 9 – 11.

DUCKING PUNCHES
Southampton Joiners April 16, Plymouth Underground 17, Bristol Exchange 18, Birmingham Actress & Bishop 19, Sheffield Record Junkee 23, Nottingham Bodega 24, Leeds Key Club 25, Huddersfield Parish 26, London Monarch 27, Bradford Underground 28, Bolton Alma 29, Norwich Arts Centre 30. Support: Apologies, I Have None (27 – 30).

EVANESCENCE
London Eventim Apollo June 14.

EVAROSE
O2 Academy Oxford March 4, Southampton Joiners 5, Newcastle Jumpin' Jacks 6, Dundee Redd Suite 7, Glasgow Broadcast 8, O2 Academy2 Birmingham 9, Manchester Zoo 10, London O2 Academy2 Islington 11. Support: Veridian.

FAT LIP FESTIVAL
Line-up: Young Guns, Empire, Feed The Rhino, Straight Lines, WSTR, Blood Youth, SHVPES, As Lions, When We Were Wolves, Foes. Bristol The Lanes and Bierkeller July 29.

FOUR YEAR STRONG
Bristol Fleece February 14, Manchester Academy II 15, O2 Academy2 Birmingham 16, London Camden KOKO 17. Support: Chunk! No, Captain Chunk!, Boston Manor, Homebound.

FRANK CARTER & THE RATTLESNAKES
Norwich Waterfront March 16, Manchester Academy II 17, Newcastle Riverside 18, Glasgow Saint Luke's 19, Belfast Oh Yeah Music Centre 21, Dublin Academy II 22, Leeds Stylus 24, Birmingham Asylum 25, Cardiff Globe 26, Exeter Phoenix 27, Portsmouth Wedgewood Rooms 29, London Camden KOKO 30.

GHOST
Norwich UEA March 24, Cardiff Great Hall 25, London O2 Forum Kentish Town 26, O2 Academy Leeds 28, O2 ABC Glasgow 29, O2 Apollo Manchester 31, O2 Academy Birmingham April 1, Brighton Dome 2.

GOJIRA
O2 Academy Birmingham March 11, London O2 Forum Kentish Town 12, Manchester Academy 14, O2 Academy Newcastle 15, O2 Academy Leeds 16, O2 ABC Glasgow 17, O2 Academy Bristol 18. Support: Code Orange.

GREEN DAY
Leeds First Direct Arena February 5, Manchester Arena 6, London O2 Arena 8, Glasgow Bellahouston Park July 4. Support: The Interrupters (February 5 – 8), Rancid (July 4).

GUNS N' ROSES
London Stadium June 16 – 17.

HAND MADE FESTIVAL
Line-up: Twin Atlantic, Pulled Apart By Horses, Tigercub, Muncie Girls, Puppy. O2 Academy Leicester April 29 – 30.

HEAVY SCOTLAND
Line-up: Arch Enemy, Dyscarnate, Sodomized

Cadaver, Disposable, Behemoth, Grave, Shiraz Lane, Centrilia. Edinburgh Corn Exchange April 1 – 2.

HELLIONS
Brighton Sticky Mike's February 21, Nottingham Red Room 22, Glasgow Garage Attic 23, Newcastle Jumpin' Jacks 24, Leeds Key Club 25, Southampton Joiners 26, Plymouth Underground 27, Cardiff Fuel 28. Support: Acres.

HIGHLY SUSPECT
Glasgow St. Lukes March 4, O2 Academy2 Birmingham 6, Manchester Sound Control 7, London Camden KOKO 9.

HUNDREDTH
London Camden Underworld March 26, Birmingham Flapper 27, Dundee Beat Generator Live 28, Glasgow Attic 29, Leeds Key Club 30, Bournemouth Anvil 31. Support: Landscapes, Silent Planet.

IMPERICON FESTIVAL
Line-up: Thy Art Is Murder, Being As An Ocean, Miss May I, In Hearts Wake. Manchester Academy April 17.

IRON MAIDEN
Nottingham Motorpoint Arena May 4, Manchester Arena 8, Sheffield Arena 10, Leeds First Direct Arena 11, Newcastle Metro Radio Arena 14, Glasgow SSE Hydro 16, Aberdeen GE Oil & Gas Arena 17, Liverpool Echo Arena 20, Birmingham Barclaycard Arena 21, Cardiff Motorpoint Arena 24, London O2 Arena 27. Support: Shinedown.

JAPANDROIDS
O2 Institute Birmingham April 28, Glasgow Garage 20, Leeds Stylus May 1, Nottingham Rescue Rooms 2, Manchester Gorilla 4, Brighton Concorde II 5, London O2 Shepherd's Bush Empire 6.

KATAKLYSM
London O2 Academy Islington October 10. Support: Graveworm.

KISS
Glasgow SSE Hydro May 27, Birmingham Barclaycard Arena 28, Manchester Arena 30, London O2 Arena 31.

LOWER THAN ATLANTIS
Norwich UEA March 9, O2 Academy Birmingham 10, Manchester Academy 11, O2 Academy Leeds 13, O2 Academy Newcastle 14, O2 ABC Glasgow 15, London O2 Academy Brixton 17, Cardiff Great Hall 18. Support: Young Guns, Hands Like Houses, ROAM.

MALLORY KNOX
O2 Academy Bristol March 20, Cardiff TramShed 21, Norwich UEA 22, O2 Institute Birmingham 24, Sheffield Leadmill 25, Cambridge Corn Exchange 26, Aberdeen Garage 28, Edinburgh Liquid Room 29, Newcastle University 31, O2 Academy Liverpool April 1, Portsmouth Pyramids 2, O2 Academy Oxford 4, London Camden KOKO 5 – 6. Support: Lonely The Brave, Fatherson.

MANTAR
London Camden Black Heart April 5.

MAYHEM
London Camden Electric Ballroom March 29, Manchester Club Academy 30, Dublin Academy 31, Glasgow Lords Of The Land April 1.

THE MENZINGERS
Southampton Talking Heads April 18, London Camden KOKO 19, Bristol Bierkeller 20, Manchester Academy II 21, Glasgow Oran Mor 22, Derby Venue 23, Norwich Epic Studios 24. Support: The Flatliners, The Dirty Nil.

MONSTER TRUCK
Belfast Limelight II March 13, Dublin Academy II 14, Bristol Marble Factory 15, O2 Institute Birmingham 17, Manchester Club Academy 18, Glasgow King Tut's 19, Nottingham Rescue Rooms 21, London Camden Electric Ballroom 22.

OUTBREAK FEST
Line-up: Gorilla Biscuits, Turning Point, Title Fight, Breakdown, Broken Teeth, Fury, Freedom, The Flex, Higher Power and more! Leeds Canal Mills April 19 – 30.

PALLBEARER
London Camden Underworld April 6, Bristol Thekla 8, Manchester Ruby Lounge 9.

PARKWAY DRIVE
London O2 Academy Brixton April 8, Nottingham Rock City 9, O2 Academy Leeds 10, Cardiff University Great Hall 11. Support: Asking Alexandria.

PINEGROVE
Bristol Exchange February 21, London King's Cross Scala 22, Manchester Deaf Institute 23, Glasgow Stereo 24, Birmingham Mama Roux's 25, Cambridge Portland Arms 26, Norwich Epic Studios 28, Leeds Brudenell Social Club March 1, Brighton Haunt 2.

PRIMUS
London Camden Roundhouse June 20.

PWR BTTM
Dublin Workmans Club April 10, Manchester Deaf Institute 11, Sheffield Harley 12, Birmingham Hare & Hounds 13, Glasgow CCA 15, Bristol Exchange 16, Brighton Haunt 17, London Islington Garage 18.

RAMBLIN' MAN FAIR
Line-up: ZZ Top, Monster Truck, Jared James Nichols, Kansas and more. Maidstone Mote Park July 29 – 30.

READING & LEEDS FESTIVAL
Line-up: Muse, At The Drive-In, Architects, Against The Current, While She Sleeps. Reading Richfield Avenue, Leeds Bramham Park August 25 – 27.

REAL FRIENDS
Manchester Club Academy April 6, Birmingham Asylum 7, Newcastle Riverside 9, Glasgow Saint Luke's 10, Leeds Stylus 11, Bristol Thekla 13, Norwich Epic Studios 14, Southampton Engine Rooms 15, London Electric Ballroom Camden 16. Support: Can't Swim, Microwave.

RITCHIE BLACKMORE'S RAINBOW
Manchester Arena June 22, Glasgow SSE Hydro 25, Birmingham Genting Arena 28.

RITUAL FESTIVAL
Line-up: Ihsahn, All Pigs Must Die, Anaal Nathrakh, Miser, Bossk. Leeds Belgrave Music Hall April 8.

ROYAL REPUBLIC
Glasgow Garage March 30, Manchester Academy II 31, London Camden Electric Ballroom April 1.

SLAM DUNK FESTIVAL
Line-up: Enter Shikari, Don Broco, Bowling For Soup, Reel Big Fish, Less Than Jake, Cute Is What We Aim For, We The Kings, Beartooth, Tonight Alive, Against Me!, The Bronx, Goldfinger, Mad Caddies, The Movielife, Trophy Eyes, Like Pacific. Birmingham NEC May 27, Leeds City Centre 28, Hatfield Forum 29.

STATE CHAMPS
Southampton Engine Rooms March 9, O2 Academy Bristol 10, O2 Ritz Manchester 11, Newcastle Riverside 13, Glasgow Garage 14, Leeds Beckett University 16, O2 Institute Birmingham 17, London O2 Kentish Town Forum 18.

STONE FREE FESTIVAL
Line-up: Ritchie Blackmore's Rainbow. London O2 Arena June 17 – 18.

SUM 41
O2 Academy Birmingham February 24, Manchester Academy 25, O2 Academy Leeds 26, Glasgow Barrowlands 28, London O2 Academy Brixton March 2, O2 Academy Bristol 3, Nottingham Rock City, O2 Guildhall Southampton 6.

TAKING BACK SUNDAY
O2 ABC Glasgow February 14, O2 Ritz Manchester 15, London O2 Forum Kentish Town 16, Nottingham Rock City 17, Norwich UEA 18. Support: Frank Iero And The Patience.

TECH FEST
Line-up: The Black Dahlia Murder, Obscura, Aborted, The Arusha Accord, Hacktivist, Ingested, The Algorithm, Oceans Ate Alaska, Dyscarnate, Carcer City, Exist Immortal, Sarah Longfield, Alaska, The Fine Constant, Within Destruction, Aenimus, Toska, The Royal, Hieroglyph, FRCTRD, Fraktions, Nycosia. Newark Showground July 6 – 11.

TOGETHERFEST
Line-up: Youth Of Today, American Nightmare, Trash Talk, Vanishing Life, Wolf Down. London Electric Ballroom Camden February 25.

TOUCHÉ AMORÉ
Brighton Haunt February 15, Bristol Fleece 17, Manchester Sound Control 18, O2 Academy2 Newcastle 19, Glasgow Stereo 20, Leeds Brudenell Social Club 21, O2 Academy2 Birmingham 22, London O2 Academy Islington 23.

TRIVIUM
Dublin Academy February 11, Belfast Limelight 12, O2 Institute Birmingham 14, Manchester Academy 15, Glasgow Barrowlands 16, London Camden Roundhouse 17, Nottingham Rock City 18.

UNDERØATH
O2 Ritz Manchester May 1, Dublin Academy 2, Nottingham Rock City 3, O2 ABC Glasgow 4, O2 Academy Newcastle 5, O2 Institute Birmingham 6, Leeds Beckett University 8, London O2 Forum Kentish Town 9, Norwich Nick Rayns LCR UEA 10, O2 Academy Bristol 11.

WE ARE THE OCEAN
Glasgow Cathouse March 22, Manchester Sound Control 23, London Dome Tufnell Park 24.

WHILE SHE SLEEPS
York Fibbers April 20, London Dome Tufnell Park 22 – 23, Brighton Concorde II 25, Southampton Talking Heads 26, O2 Academy2 Oxford 27, Bristol Fleece 28, Manchester Academy II 29, Dublin Academy May 1, Belfast Oh Yeah Centre 2, Liverpool Arts Club 3, Stoke Sugarmill 5, Norwich Waterfront 6, Newcastle Riverside 8, Glasgow Garage 9, Nottingham Rescue Rooms 10, Birmingham Asylum 12, Leeds Stylus 13.

WITH CONFIDENCE
London Underworld Camden February 24, Southampton Joiners 25, Bristol Exchange 26, Leeds Key Club 28, Manchester Sound Control March 1, Glasgow King Tut's 2, Newcastle Think Tank? 3, Nottingham Basement 4, Birmingham Asylum 5, Norwich Epic Studious 6. Support: Broadside, Safe To Say, Milestones.

YOU ME AT SIX
O2 Academy Newcastle April 3, Plymouth Pavilions 5, Blackburn King George's Hall 6, Doncaster Dome 7, O2 Academy Birmingham 10, Bournemouth Solent Hall 11, Glasgow SECC 13, Cardiff Motorpoint Arena 14, London Alexandra Palace 15.

PHOTO: GETTY

DOWNLOAD FESTIVAL

Latest additions: A Day To Remember, Steel Panther, Northlane, Baroness, Kvelertak, Creeper, Hacktivist, The Cadillac Three, State Champs, Suicidal Tendencies, Anathema, Alestorm, The Dillinger Escape Plan, The Devil Wears Prada, Moses, As It Is, Trash Boat, Normandie, Moose Blood, Touché Amoré, Dinosaur Pile-Up, The Contortionist, Venom Prison, Grove Street Families, Holding Absence, She Must Burn, Wednesday 13, The Lounge Kittens, Casey, The LaFontaines, Idles, Junior, Dead Label, Like A Storm, Aaron Buchanan & The Cult Classics, Devilskin, Fizzy Blood, The Charm The Fury, Stone Broken, Brutai.

JUST ANNOUNCED

ARCTANGENT
Line-up: Explosions In The Sky, Converge. Bristol Fernhill Farm August 17 – 19.

BLINK-182
Support added: Frank Turner & The Sleeping Souls.

DEAF HAVANA
Support added: Dinosaur Pile-Up, Dead! (Select dates).

DEVIL SOLD HIS SOUL
O2 ABC2 Glasgow April 14, Nottingham Rescue Rooms 15, Bristol Thekla 21, London Boston Music Room 29.

EVANESCENCE
Date added: London Eventim Apollo. June 13.

GOLDFINGER
London 100 Club May 31.

HAKEN
Nottingham Rescue Rooms March 22, O2 ABC2 Glasgow 23, Manchester Academy III 24, O2 Academy2 Birmingham 25, London Islington Assembly 26. Support: The Algorithm, Next To None.

NAPALM DEATH
O2 Institute Birmingham May 9, Manchester Rebellion 11, London Camden Electric Ballroom 12. Support: Brujeria, Iron Reagan.

PRESS TO MECO
Leeds Packhouse March 4, Glasgow Audio 5, Birmingham Sunflower Lounge 6, London Camden Black Heart 7. Support Massmatiks, Bellevue Days (London only).

RAMBLIN' MAN FAIR
Latest additions: Extreme, The Kenny Wayne Shepherd Band, Rival Sons, Dokken, Blues Pills, British Lion, Colour Of Noise, Focus, I Am The Morning, The Gift, Ghoultown, Whiskey Dick, Jessica Lynn, The Vintage Caravan, The Picture Books. Dirty Thrills.

READING & LEEDS FESTIVAL
Latest additions: Korn, Jimmy Eat World, The Amity Affliction, Circa Waves.

THRICE
London Camden KOKO April 27, Nottingham Rock City 28.

W.A.S.P.
Hastings White Rock Theatre October 12, Nottingham Rock City 13, O2 Academy Leeds 14, O2 Academy Newcastle 15, O2 ABC Glasgow 16, Belfast Limelight 18, Dublin Academy 19, Wolverhampton Wulfrun Hall 20, O2 Ritz Manchester 21, Buckley Tivoli 22, Cardiff Tramshed 24, O2 Academy Bristol 25, Norwich UEA 26, London O2 Forum Kentish Town 27.

WHILE SHE SLEEPS
Support added: In Hearts Wake, Fizzy Blood.

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ON SALE FEBRUARY 08

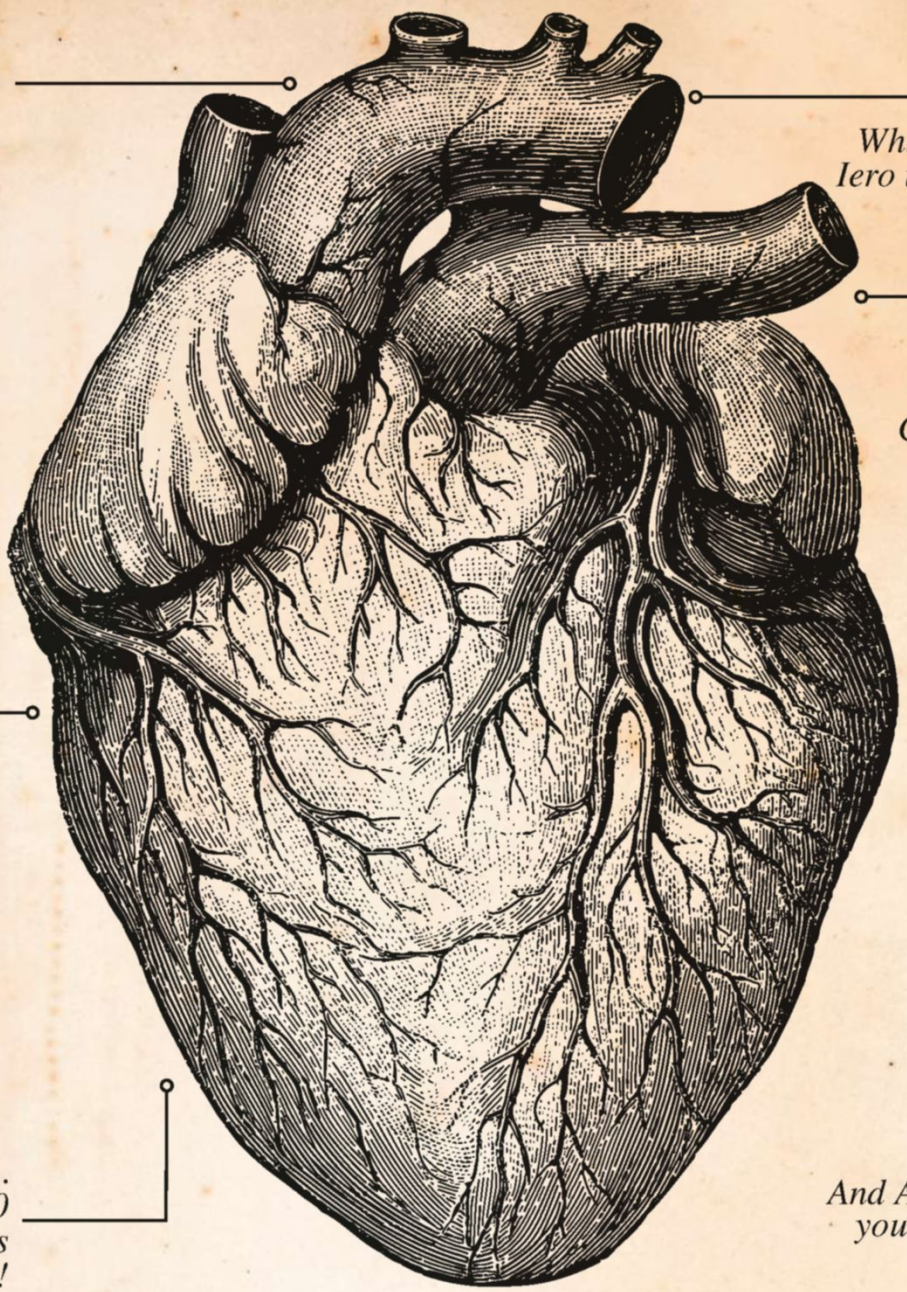

fig 1. *It's the Kerrang! Valentine's Special!*

fig 2. *Which means Frank Iero is on the cover…*

fig 3. *And we go on a date with Jamie Campbell Bower!*

fig 4. *And Ash Costello is your Agony Aunt!*

fig 5. *And there are 10 smoking-hot posters for your wall!*

fig 6. *10! Count 'em!*

EDITORIAL

GO ON… WHAT'S YOUR FAVOURITE ONSTAGE PROP?

EDITOR: James McMahon *(The 'Mankins' from Nirvana's In Utero tour. Someday I'm gonna make my millions and I'm gonna buy one for my living room)*

DEPUTY EDITOR: George Garner *(Iron Maiden's giant Seventh Son Of A Seventh Son Eddie – love the little imprisoned-in-a-womb dude!)*

ART EDITOR: Steve Beech *(Beastie Boys' inflatable penis on their Raising Hell tour)*

FEATURES EDITOR: Sam Coare *(Axl's rock throne – borrowed by Dave Grohl – obvz)*

ASSOCIATE EDITOR (REVIEWS): Nick Ruskell *(Rob Halford's motorcycle, or that time Extreme Noise Terror and The KLF fired shotguns onstage at the BRITs)*

DEPUTY ART EDITOR: Matt Dykzeul *(Cypress Hill giant Buddha)*

SUB EDITOR/EDITORIAL ASSISTANT: Emily Carter *(The massive floating Deathbat 'King' from A7X's Hail To The King tour)*

LISTINGS EDITOR: James Hingle *(Till Lindemann's giant penis foam machine)*

CONTRIBUTING ED: Katie Parsons *(Adam D's jean shorts)*

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THE ULTIMATE

ROCKSTAR TEST

GREG GRAFFIN

BAD RELIGION

THE BAD RELIGION SINGER'S A PUNK LEGEND AND A UNIVERSITY PROFESSOR. BUT WILL THAT HELP HERE?

ON ROCK 'N' ROLL...

WHAT'S THE MOST FRIGHTENING AUDIENCE YOU'VE EVER FACED?

"Well, as a great statesman once said, 'We have nothing to fear but fear itself.' And that's certainly true because we've played in front of some of the most violent audiences ever to consider themselves audience members. Really, they were glorified gang members. And I wasn't afraid at all. I kind of hid behind the music – I assumed the music had power and that's what they were there to see. They weren't there to hurt me, although if they saw me in the street they'd probably beat me up!"

HAVE YOU EVER SHED BLOOD IN THE NAME OF PUNK-ROCK?

"Oh yeah, I've had plenty of bumps and bruises. Usually it doesn't come from myself, or from my own actions. Usually it comes from the actions of crazed fans getting up onstage, especially during the early days when it was tight stages, slam dancing for a couple of beats and then jumping offstage. So I've been hit numerous times by flailing arms and microphone stands."

WHAT'S THE CLOSEST YOU'VE EVER COME TO MISSING A BAD RELIGION SHOW?

"Remarkably, we've never missed stage time. The closest we ever came was a delayed flight from Las Vegas to San Diego, where we were due to play a massive 30,000 people show at a festival. The flight was an hour and a half late, so it was really tight. By the time we got there we were late, it was rush hour, and it was the one and only time that I've ever been honoured to participate in a police escort."

Getting the police to make punk happen is punk

FAILURES AND F'UPS...

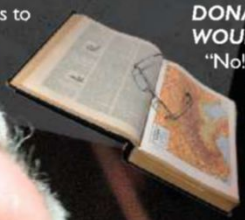
IS THERE ANY SONG YOU'D WANT TO ERASE FROM BAD RELIGION'S HISTORY?

"No, but then I'm a purist. This is a philosophical question. I believe that every song is a snapshot of a moment, and some are better than others. The collective body of work is what it is, even though I hate that line!"

HAVE YOU EVER SAID THE NAME OF THE WRONG CITY DURING A GIG?

"That strikes fear into the heart of any master of ceremonies. Believe it or not, I do actually care about the people in the audience, and one of the most egregious mistakes you can ever make is to say 'Hello, Cleveland!' when you're actually in Cincinnati. Thankfully, I've never done it. I don't tape the name of the city onto a monitor, either. One of the first tests of cognitive skills is to know where you are!"

Is the answer, 'In the jungle, baby'?



LIFESTYLES OF THE RICH AND FAMOUS...

WHAT'S THE WEIRDEST RUMOUR YOU'VE EVER HEARD ABOUT YOURSELF?

"Without question, the strangest rumour I've read about myself – and I've read it more than once – is 'Wow, he's so *hot*!'"

AT WHAT POINT IN BAD RELIGION'S CAREER DID YOU THINK, 'WE'VE MADE IT!'?

"I'm still looking! Once you actually take that attitude you might as well give up, because it shows that you've actually been searching for something and that you've found it. I think a long career in music is an expression of a journey, and I think that life is a never-ending journey. There are always more vistas to explore."

Bad Religion: keep on, keepin' on

ON THE HYPOTHETICAL...

IF YOU COULD BE CRYOGENICALLY FROZEN FOR THE DURATION OF DONALD TRUMP'S PRESIDENCY, WOULD YOU DO IT?

"No! Confucius said, 'May you live in interesting times,' and I think that we live in interesting times, so I'm okay with that. Oh, is that supposed to be a curse? Okay, well our curse is the new President!"

IF YOU COULD LIVE IN ANY PERIOD OF HISTORY, WHICH WOULD YOU CHOOSE?

"Well, you're really testing my knowledge of history here, when in fact I think that the best period of history is now. I'm a man of letters, if you will, who takes knowledge seriously, and never before have we had more knowledge of the world than we do now. And I revel in that, to be able to dip into this collective knowledge and to get a better understanding of myself."

Way to drop in how clever you are, mate…

SPIRITUAL HEADMELTER...

WHAT DO YOU THINK HAPPENS WHEN WE DIE?

"Oh that's an easy one. The same thing that happens when we die is the same thing that happened before you were born. That's why I don't really fear it."

Your parents have it off when you die? Thanks for the lovely image…

"OUR EARLY AUDIENCES WERE GLORIFIED GANG MEMBERS..."

GREG GRAFFIN

THE VERDICT

A RESOLUTE MIND WITH NO FEAR OF TROUBLE, AND WITH THE CUTS AND BRUISES TO PROVE IT!

SCORE 94%

THE LEADERBOARD

1	**AL JOURGENSEN** *MINISTRY*	100%
2	**ALICE COOPER**	99%
3	**BEN BRUCE** *ASKING ALEXANDRIA*	98%
4	**AWSTEN KNIGHT** *WATERPARKS*	96%
5	**AHREN STRINGER** *THE AMITY AFFLICTION*	95%
6	**GREG GRAFFIN** *BAD RELIGION*	94%
7	**GRIFFIN DICKINSON** *SHVPES*	93%
8	**GENE SIMMONS** *KISS*	93%
9	**JOEL O'KEEFFE** *AIRBOURNE*	93%
10	**DAVEY HAVOK** *AFI*	92%
11	**FRANK CARTER** *FRANK CARTER & THE RATTLESNAKES*	92%
12	**TUOMAS HOLOPAINEN** *NIGHTWISH*	70%
13	**CHRIS ROBERTSON** *BLACK STONE CHERRY*	52%
14	**EDDY BREWERTON** *MOOSE BLOOD*	31%

WORDS: IAN WINWOOD PHOTO: GETTY

THE FIREBALL STAGE

Bowling for Soup

Less Than Jake

Reel Big Fish

Goldfinger

Mad Caddies

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